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ENGLISH
Literature Primer.

CANDIDATES
FOR
THIRD-CLASS CERTIFICATES.

Notes ; Original and Selected,

H. W. DAVIES, D.D.

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LITERARY EXTRACTS

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FOR

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OF

CANDIDATES FOR

THIRD CLASS CERTIFICATES.

WITH NOTES ORIGINAL AND SELECTED

BY

H. W. DAVIES, D.D.,

PRINCIPAL, NORMAL SCHOOL, TORONTO.

THIRD EDITION.

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I.- *BIOGRAPHICAL SKETCHES.*



BIOGRAPHICAL SKETCHES.

BYRON.

George Gordon, Lord Byron, son of Capt. John Byron of the Guards, was born in London, January 22nd, 1788. His mother Catherine Gordon, was a Scottish heiress of ancient and illustrious extraction, and from her the poet inherited an almost morbid susceptibility. His early education was received at Aberdeen, and subsequently at Harrow, and from this school he went to Trinity College, Cambridge. At school he was marked by his moody and passionate disposition, while his college career was characterized by irregularities of conduct, disrespect of discipline, and the friendship of sceptical companions.

WORKS.—1807—1812. His first literary attempt was made during his residence at Cambridge. A severe criticism by the *Edinburgh Review* of this collection of fugitive poems—*Hours of Idleness*—called forth the well-known personal satire, *English Bards and Scotch Reviewers*, in which he involved not only his critics, but many contemporary poets, as Scott, Southey, Moore, Wordsworth, and others.

Betaking himself to travel he visited Portugal, Spain, Greece, Turkey, and the East, and while he was travelling in these countries he accumulated those stores of character and description which he poured forth with such royal splendor in his poems. On his return, his first great production was the first two cantos of *Childe Harold*, which he had written during his tour, and which placed him at the head of social and literary popularity.

1812—1816. In imitation of Scott's poems now so fashionable, the materials for which were drawn from feudal and Scottish life, he produced in rapid succession a series of Eastern Romances, *The Giaour*, *The Bride of Abydos*, *The Corsair*, *Lara*, *The Siege of Corinth*, depicting the manners, scenery and wild passions of the East and Greece, and as literary works, producing an enthusiasm little short of madness.

1816—1824. Leaving England, after separating from his wife, he spent the rest of his life in the South of Europe, where he solaced his embittered spirit with misanthropical attacks upon all that his countrymen held sacred, and gradually plunged deeper and deeper into the slough of sensuality and vice. It was during this sojourn in the South that he became acquainted with Shelley, whose literary manner and philosophical tenets are more or less traceable in his writings. His poetical productions during this period, are *Childe Harold*, (Cantos III. from which *The Battle of Waterloo* is taken, and IV.,) *The Prisoner of Chillon*, *Manfred*, *The*

Lament of Tasso, Mazeppa, Don Juan, and many tragedies, such as *Marino Faliero, Sardanapalus, &c.*

In 1823, Byron determined to devote his fortune and his influence to aid the Greeks in their struggle against the Turks. For some seven months he devoted himself to their cause with all his energy, and is said to have shown a wonderful aptitude for managing the complicated intrigues and plans and selfishnesses which lay in his way. His health was already broken, when he left Italy. In the spring of 1824 it gave way altogether under his self-imposed fatigues. On April the 19th, after a twenty-four hour lethargy ensuing upon an attack of inflammation of the brain, he said, "Now I shall go to sleep," and died at Missolonghi in Greece.

CHAUCER.

Chaucer.—Nothing is known of the parentage of GEOFFREY CHAUCER, with whom English literature may be said to commence. He was born in London, in the year 1323, at the beginning of the chivalrous reign of Edward III., and, as is generally supposed, received his education at Cambridge, although the sister University of Oxford also claims the honor. In the year 1359 he accompanied Edward III. into France and was taken prisoner at the siege of Retters. He was at various times employed in diplomatic service by his Sovereign, and one of these missions took him to Genoa in 1373, where he made the acquaint-

ance of Petrarch and probably of Boccaccio. He filled, at various times, several important posts connected with the Customs and Public Works ; and when the party to which he belonged, lost its political influence, he was imprisoned for three years in the Tower and deprived of the places and the privileges that had been granted to him. The names of a few of his earlier productions may be interesting, as, the *Romance of the Rose*, *The Assembly of Fowls*, *The Cuckoo and the Leaf*, *The House of Fame*. It is, however, to the wit, the pathos, the humanity, the chivalry of the *Canterbury Tales*, that our minds recur, when our ear is struck with the venerable name of Chaucer. These tales consist of sketches, drawn with a spirit, life and humor inexpressible, of thirty-two pilgrims to the far-famed shrine of Thomas à Becket at Canterbury, each of whom (except the host of the Tabard Inn, in Southwark) proposes to tell two stories on the way to the shrine and two returning. This plan was not carried out, and consequently we have but twenty-five tales—enough, however, to place Chaucer, till the remotest posterity, in the first rank among poets and character painters. The “Father of English poetry” died on the 25th October, 1400, and was buried in Westminster Abbey, being the first of that long array of mighty poets whose bones repose with generations of kings, warriors, and statesmen, beneath the “long drawn aisles of that venerable Abbey.”

COWLEY.

Abraham Cowley, who was a remarkable instance of intellectual precocity, having published his first poems when he was 14 years of age, was born in 1618. Educated at Oxford and Cambridge, and dislodged from both Universities by the victorious arms of Parliament, he attached himself to the suite of Henrietta Maria, wife of Charles I., by whom he was employed for many years in Paris, as her confidential secretary. On his return to England in 1656, he published his entire poems, consisting of *Miscellanies*, *Anacreontics*, *Pindaric Odes*, *The Mistress*, and *The Davideis*, an epic poem begun at Cambridge, but not carried beyond four Cantos. As its name implies, this last is a Scriptural subject—the sufferings and the glories of the King of Israel. He died in 1667

DRYDEN.

John Dryden, of an ancient and wealthy county family, was born in 1631. His school days were spent at Westminster School; his college days at Trinity College, Cambridge. The whole of his life may be characterized as a life of literary labor. His first real poetical production (1659) was an elegy written on the death of Cromwell, which was followed almost immediately by a poem commemorating the Restoration of Charles II. After the Restoration, when a new field in the shape of the stage, was thrown open to the writers of the day, Dryden betook himself to writing

plays. Between 1662 and 1694 he produced twenty-seven plays, none of which added much to his fame, being all more or less tainted with licentious language. In 1667 he produced his great poem *Annus Mirabilis*, intended to commemorate the great calamities of the preceding year, the terrible Plague, the Fire of London, and the War with the Dutch. In 1670 he was appointed Poet Laureate. Eleven years later (1681) appeared the first part of the most perfect and powerful political satire in our language *Absalom and Achitophel*, in which he attacks the policy of Shaftesbury, and his intrigues with the Duke of Monmouth on the subject of the succession of the Duke of York. In 1682 he attacked Shadwell, the chief poet of the Whigs. in the literary satire, entitled *Mac-Flecknoe*. Two years afterwards (1684) he put forth an eloquent and vigorous vindication of Revelation against Atheism and a defence of the Anglican Church in his poem *Religio Laici*. As he once changed his political views, so in the course of the next three years he changed his religious views and embraced the doctrines of the Church of Rome. In defence of this Church he published his *Hind and Panther*, a controversial allegory, in which, representing the Church of Rome as the Hind, and the Church of England as the Panther, he defended that tradition which had been treated so lightly in the former work. At the Revolution (1688) which terminated in the accession of William III, he lost his position of Poet Laureate, but he still con-

tinued to write; his attention being chiefly devoted to the translation of certain Latin poets, as Juvenal, Persius (1693) and Virgil (1697). In this latter year appeared *Alexander's Feast, or the Power of Music*, being an Ode in celebration of St. Cecilia's Day, which, as a lyric poem of elevated and elaborate character, is unequalled in the English language. His last work of any importance was his *Fables* (1698), a collection of narrative and romantic poems, chiefly modernised from Chaucer or versified from Boccaccio, in which his invention, fire and harmony appear in the fulness of their splendor. He died the same year and was buried, at the public expense, in Westminster Abbey, in the grave of Chaucer.

H U M E.

David Hume, born in Edinburgh in 1711, was sprung from an ancient and noble Scottish family. He may be reckoned the first in the great 'historical triad' that marked the 18th century; the other two being Robertson and Gibbon. After receiving his education at the University of Edinburgh, he spent the greater portion of his life abroad, chiefly in France. His first work: *A Treatise on Human Nature*, published in 1737, on his return to England, was not received with much favor. In 1742 appeared his *Essays, Moral and Philosophical*. During this part of his life he had to struggle against great difficulties and discouragements, for he filled the very painful post of

keeper of a young nobleman, the Marquis of Annandale, who was insane. After this he became Secretary to General St. Clair, and in this capacity visited Canada. In 1751 appeared *An Inquiry concerning the Principles of Morals*, and his *Political Discourses*. The post of librarian to the Faculty of Advocates, which placed at his disposal a large number of books—his services being gratuitously given in return—enabled him to begin his great work the *History of England*, which at first was not so favorably received as its merits warranted. Gradually, however, the public began to appreciate its excellence, and his reputation was established. He was again employed in the public service, rising to the dignity of Under-Secretary of State. After retiring from public life, he spent many years in tranquil and lettered ease, and died in his native city in 1776.

JOHNSON.

Samuel Johnson, the son of a bookseller, was born in 1709, at Lichfield, England. The early years of his life were spent in hopeless struggles with want and indigence; but through the kindness of a friend he was enabled to spend three years at Pembroke College, Oxford. He subsequently became an usher, and afterwards a school teacher, but in this career was unsuccessful. He then determined to launch upon the ocean of literary life, in company with an old pupil, Garrick, who became as noted on

the stage, as his friend and teacher did in the world of literature. He settled in London in 1737, and supported himself for many years by writing—principally for the *Gentleman's Magazine*. In 1744 he published the *Life of Savage*, with whom he had often walked the streets of London, in absolute starvation. Three years later (1747), he began his great work, which kept him busy until 1755 namely, his *Dictionary of the English Language*. While he was engaged in the laborious work of compilation, he diverted his mind by the publication of the *Vanity of Human Wishes*, and about the same time brought out his *Irene* a tragedy, the unfinished M.S. of which he had brought with him to London. He also founded and carried on two periodical papers, the *Idler* and the *Rambler*. The death of his mother in 1759 caused him to write *Rasselas, Prince of Abyssinia*, that he might raise enough money to defray her funeral expenses. An edition of Shakespeare, which does not add much to his reputation as an author, *A Journey to the Western Isles of Scotland*, and *The Lives of the Poets*, complete his literary works. He died December 13th, 1784, full of years as of glory, and was buried in Westminster Abbey, near the grave of his friend Garrick. As a writer, his style abounds in Latinisms, and in this particular un-English style, he expresses whatever he wishes to express with the utmost vigor, and with consummate nicety. This plan of writing in English that was not idiomatic, was almost wholly laid

aside in his *Lives of the Poets*. "His style cumbrous, antithetical, and pompous, yet in his hands possessing generally great dignity and strength, and sometimes, even as in *Rasselas*, rising to remarkable beauty and nobleness, was so influential upon the men of his day, that it caused a complete revolution for a time in English style, and by no means for the better ; since inferior men, though they could easily appropriate its peculiarities or defects, its long words, its balanced clauses, its labored antitheses, could not with equal ease emulate its excellences."

JUNIUS.

"The last half of the eighteenth century was a very gloomy and agitated crisis. The dispute between Great Britain and her American colonies, the lowering and ominous looming of the great revolutionary tempest of France, and many internal subjects of dissension involving important constitutional questions rendered the political atmosphere gloomy and thunder-charged. From the 21st January, 1769, with occasional interruptions down to 1772, there appeared in the *Public Advertiser* one of the leading London journals, then published by Woodfall, a series of *Letters* for the most part signed by *Junius*. They exhibited so much weight and dignity of style, and so minute an acquaintance with the details of party tactics, and breathed such a lofty tone of constitutional principle, combined with such a bitterness and even ferocity of

personal invective that their influence was unbounded. The chief objects of the attack of Junius were the Dukes of Grafton and Bedford. The whole annals of political controversy show nothing so bitter and terrible as the personalities and invectives of *Junius*, which are rendered more formidable by the lofty dignity of the language, and by the moderate and constitutional principles he professes to maintain. These letters will always be regarded as masterpieces in their particular style. Many efforts have been made to clear up the riddle of the real authorship of these letters, but the enigma still remains one of the most mysterious in the history of letters. Burke, Hamilton, Lyttleton, and Lord George Sackville, have been successively fixed upon as the writer. Among the numerous claimants to the doubtful honor, Sir Philip Francis appears to have the strongest saffrages; the opinion of Macaulay, whose knowledge of the history of the time was unrivalled, is unconditionally in his favor, though many strong arguments have been brought forward in support of Lyttleton. The authorship of these letters is ever likely to remain a mystery, like the Man in the Iron Mask, or the Executioner of Charles I. However this may be, the letters themselves will ever be a monument of the finest but fiercest political invective."

LINGARD.

Dr. John Lingard (1771—1851), was born at Winchester, and entered the Roman Catholic Church

His principal work is a *History of England*, from the latest times to the Revolution of 1688—a most complete and accurate work so far as it goes. He also wrote (1809) *Antiquities of the Anglo-Saxon Church*. Though his *History* is a valuable addition to our historical literature, he has allowed his religious views to color his conclusions as an historian, and slightly warp his judgment.

MACAULAY

Thomas Babington Macaulay.—This distinguished essayist, historian and poet, was born in 1800, and after completing his education at Trinity College, Cambridge, began his literary career as an essayist, with an essay on Milton which appeared in the *Edinburgh Review* in 1825. His essays embrace a variety of subjects, but the larger number and the most important relate to English History. From 1830 to 1847 he took an active part in politics, having been at one time a member of the Council in Calcutta, a post that obliged him to reside in India for six years. After this he was Secretary of War and Paymaster of the Forces. After his defeat as M.P. for Edinburgh in 1847 he devoted himself to literary pursuits, though he subsequently held a seat in Parliament from 1852 to 1856. He was raised to the peerage in 1857, and died in 1859.

As an Historian his name will be handed down in his *History of England* from the accession of James II.

His death prevented his carrying out his original plan of continuing the history to the times immediately preceding the French Revolution. As left by him, the History extends nearly to the end of the reign of William III.

As a Poet, he will ever be remembered by his ballads of *Naseby* and *Ivry*, and his lays of *Ancient Rome*.

POPE.

Alexander Pope, who from his youth was an invalid, and whose life was "a long disease" in consequence of extreme weakness and helplessness, was born in London, in 1688. Possibly this physical weakness may account for his irritability of temper and tendency to satire. Even at an early age he gave evidence, like the poet Cowley, of poetical genius, for as he himself says :—

"As yet a child, and all unknown to fame,
I lisped in numbers, for the numbers came."

At the age of 16 he had commenced his *Pastorals*, translated part of the Latin poet *Statius*, and written imitations of Waller and other English poets. In 1711 appeared his *Essay on Criticism*, considered to be the finest piece of argumentative and reasoning poetry in the English language, which was highly commended by Addison. Shortly afterwards he published his mock-heroic poem *The Rape of the Lock*, in which he endeavored to "laugh together again," the

members of two families that had become estranged by reason of the stealing of a lock of hair from the beauty of the day, by her lover. In 1713 appeared his *Windsor Forest*, in which he strove, though with not so much success as in other poems, to make the picturesque subservient to views of historical events. Two years later (1715) Pope published his *Temple of Fame* in imitation of Chaucer's *House of Fame*. At intervals between 1715 and 1720 he published his translation of Homer's *Iliad*, and between 1716 and 1718 his poetical works containing the finest poems, such as the *Elegy on an Unfortunate Lady* and the *Epistle of Eloisa to Abelard*, and in 1725 his *Odyssey* made its appearance. In the same year he published his edition of Shakespeare and in 1727-1728, in conjunction with Swift and Arbuthnot, three volumes of *Miscellanies*, the principal feature of which was the Satire on the abuses of learning and the extravagances of philosophy entitled *Memoirs of Martinus Scriblerus*, which, in turn, produced a portion of his *Dunciad* in reply to the abuse heaped upon the authors of these *Miscellanies*. Between the years 1731 and 1735, besides various Epistles, he had given to the world his great ethical poem *Essay on Man*; and between this last date and 1739, appeared his *Imitations of Horace*, a production satirical, moral and critical, in which he adapted the topics of the Roman satirist to the persons and views of modern times. In 1742 and 1743 the two remaining books of

the *Dunciad* were published, and the following year (1744) Pope breathed his last at Twickenham “ unquestionably the most illustrious writer of his age, hardly, if at all, inferior to Swift in the vigor, the perfection, and the originality of his genius !”

ROBERTSON.

William Robertson, a Scotch Presbyterian minister, who rose to be the Principal of the University of Edinburgh—was born in 1721. He was the author of three great historical works, the first of which, his *History of Scotland* during the reigns of Queen Mary and James IV., appeared in 1759, and opened up to the author the road to eminence and distinction. Ten years later (1769), he published his *History of the Reign of Charles V.*, and in 1777, his *History of America*. In all of these Histories there are to be found a rich and melodious, though somewhat artificial style, great though not always accurate research, and a strong power of vivid and pathetic description.

SHAKESPEARE.

William Shakespeare, “The Prince of Poets,” and Bard of all time, was born at Stratford, in Warwickshire, on the 23rd of April, 1564. Of his childhood and education very little is known—he possibly received no better education than the Grammar School of Stratford afforded. It is not improbable that at some early period

he was employed as clerk to some county attorney, for in all his works he shows an extraordinary knowledge of the technical language of that profession, and frequently draws his illustrations from its vocabulary. At the age of twenty-two he betook himself to London, there to begin his career of glory. In 1589 he was persuaded to go up to London, and there, besides being a member of one of the company of actors, he became one of the proprietors of the Blackfriars Theatre, as well as of the Globe. He remained connected with the theatre until 1611, and during this period he produced the 37 dramas which have rendered his name immortal. In 1612 he retired to New Place, Stratford, and there died on the anniversary of his birth, at the age of 52.

No satisfactory order of his various plays, as to *time*, has been made; they may be classified either as to *kind* or *source*. According to the former there are 11 Tragedies, 2 Tragi-comedies, 14 Comedies, and 10 Historical Plays. Adopting the latter classification—the two great sources being History and Fiction—there are 18 taken from History, either authentic or legendary, and 19 from the domain of Fiction. It may be interesting to remember the names of a few of the leading plays: Hamlet, King Lear, Macbeth, Julius Cæsar, King John, Richard II., Richard III., Henry VIII., Midsummer Night's Dream, Romeo and Juliet, Two Gentlemen of Verona, Merchant of Venice, Measure for Measure, All's Well that Ends Well, Twelfth

Night. His non-Dramatic works consist of two narrative poems, *Venus and Adonis* and the *Rape of Lucrece*; *Sonnets*; and a few *Lyrics*.

SHELLEY.

Percy Bysshe Shelley was born at Field Place, Sussex, of an ancient and opulent family, in 1792. From earliest childhood he exhibited an intense sensibility together with a strong inclination toward sceptical speculation, which gradually ripened into atheism. In his school days, both at Zion House and at Eton, he was pained at the system of flogging that was prevalent, and he carried with him to Oxford the notion that cruelty and bigotry pervaded all the walks of life. While he was at the University, he and a fellow-student (Hogg), published a tract in which he avowed atheistic principles: its title being *The Necessity of Atheism*. For this he was expelled from College, and the feelings of his family were alienated from him. This, together with a marriage contracted with a beautiful girl (Harriet Westbrook), resulted in his being, in a measure, disinherited. He then retired to the North of England and Wales, where he gave himself up to metaphysical study and the composition of his first wild poems. It was in Cumberland that he made the acquaintance of Wordsworth, DeQuincey, and Southey. After the suicide of his wife, from whom he had been separated, he married Mary Wolstoncroft Godwin. Prior to this they had

spent some time in Southern Europe where they became acquainted with Byron, who was an ardent admirer of Shelley's genius. On their return to England he settled at Great Marlow, where he wrote two of his finest poems. His health, however, obliged him again to seek the warmer climate of the South, and the remaining years of his life, from 1818 to 1822, he spent chiefly in Rome. He was always fond of boating, and it was on one of his excursions (July 8th) that the vessel was caught in a sudden storm, or run down in the Gulf of Spezzia. Both he and his two companions were drowned. His body, which was subsequently washed up, was burned by Byron and Leigh Hunt, and the ashes buried in the Protestant cemetery at Rome.

Works.—Omitting several wild romances of his early youth, we have at the commencement of his poetical career (1813) his *Queen Mab*, a wild phantasmagoria of beautiful description and fervent declamation, by means of which he fondly fancied that he could produce a change in the opinions and practices of society. Two years later (1815) appeared his *Alastor*, or the *Spirit of Solitude*, his first decidedly fine poem. In 1817 appeared *The Revolt of Islam*, an ideal picture of a struggle maintained by an awakened people against the belief and institutions previously held sacred, which, in the opinion of the poet, were the cause of all their trouble. The same year furnished two poems, *Rosalind and Helen*, an elaborate pleading

against the institution of marriage, and *Julian and Maddalo*, 'an admirable masterpiece.' Two dramas, *Prometheus Unbound* and the *Cenci*, and a grotesque poem *Peter Bell the Third*, mark the year 1819. *Œdipus Tyrannus*, *The Witch of Atlas*, and *Epipsychidion*, are the fruit of 1820; while the year 1821 gives us 'that most generous and noble elegy,' *Adonais*, which furnishes us with Shelley's lament on the early death of his friend the poet Keats, and a cynical drama *Hellas*, suggested by the struggles that the Greeks were making to throw off the Turkish yoke. Besides these, we have more than a hundred miscellaneous poems, the two most characteristic and elegant being the ode *To a Sky-Lark* and *The Cloud*, in which "the illustrations drawn from animated nature are so crowded in the delineation of inanimate things, that the effect is rather fantastic and dazzling than beautiful or distinct."

SWIFT.

Jonathan Swift. This prince of satirists usually styled Dean Swift—compeer with the French satirists Rabelais and Voltaire—was born in Dublin in 1667, From school in Kilkenny he passed to Trinity College, Dublin. In 1688 he entered the family of Sir William Temple, as a humble dependant, and as the protégé of a Whig master. His first achievements in the warfare of party were consequently made under the Whig banner. He took orders in the Irish Church shortly

before the death of Temple, in 1699. In the controversy that was waged during Temple's life, regarding the respective merits of the Ancient and the Modern writers, in which his patron defended the ancients, Swift naturally sided with Temple, and in his *Battle of the Books*, he fiercely attacked Bentley, the champion of the moderns, with all the embittered vehemence of his satire, in language coarse, familiar, and ludicrous. In 1704 he published an allegory, entitled *The Tale of a Tub*, in which his satire was directed against the religious belief of the Roman Catholic, Lutheran, and Calvinistic churches. In 1708 we find him forsaking the Whig party, and writing as fluently and vigorously on the Tory side, as he had formerly written on the side of their opponents. At this time he published a number of able pamphlets, the best one being an *Apology for Christianity*. In return for his services to Harley and Bolingbroke, who were at the head of affairs, he hoped to obtain an English bishopric, but was obliged to content himself with the Deanery of St. Patrick's Dublin, to which he was nominated in 1713. On the return of the Whigs to power in 1714 by the accession of the House of Hanover, Swift was obliged to withdraw permanently to Ireland, where he, from being an object of detestation, arrived at a pitch of popularity that has never been surpassed, even in the stormy political atmosphere of that country. It was at this time that he wrote the famous *Drapier* letters, seven

in number, to oppose the granting of a monopoly to one Wood, for the coining of copper money in Ireland. From 1724 to 1737 Swift was occupied in writing the *Travels of Gulliver*, and numerous pamphlets. These travels are a vast and all-embracing satire which will be read as long as the corruptions of human nature render its innumerable ironic and sarcastic strokes applicable and intelligible to human beings. It is not only as a prose writer, however, that Swift may be considered as a master of English, but his poetical works also will give him a prominent place among the writers of his age, having the merit of originality, ease, and sincerity; the best, of any length, being *A Rhapsody on Poetry*, and *Verses on my own Death*. While he was writing a bitter invective entitled *The Legion Club*, he was seized by a fit, from which he never recovered, and thus he passed from a deplorable and furious mania to a state of idiocy: in his own words he died 'first a-top,' and, as he himself predicted, 'in a rage like a poisoned rat in a hole,' on the 19th of October 1745, and was buried in his own Cathedral of St. Patrick, the place of sepulture being marked by a characteristic epitaph, written by himself. His life may be briefly epitomized as that of a Genius great, brilliant, terrible, and unhappy.

THACKERAY.

William Makepeace Thackeray. This great modern novelist was born in Calcutta, in 1811. After

passing his school days at the Charterhouse, and his college days at Cambridge, he spent a few years on the Continent to perfect himself as an artist. On his return to England to prosecute his studies, he was, in consequence of the loss of his fortune, obliged to turn his attention to literary labors. Under an assumed name he became a contributor to *Fraser's Magazine*; several of the contributions also bearing witness to his ability as an artist. When *Punch* appeared in 1841, Thackeray became one of its most diligent supporters. From 1846 to 1849 various works came from his pen, including *The Hoggarty Diamond* and *Vanity Fair*. His fame as a novelist was now assured, and in rapid succession appeared *Pendennis*, *The Newcomes*, *The Virginians* and some minor works. As a lecturer, he has left us the Lectures on *The English Humorists of the Eighteenth Century* and those on *The Georges*; lectures that have been listened to on both sides of the Atlantic. The latter course of Lectures "is a clever sketch of the home and court-life of the first Hanoverians. They are full of thoughts sternly abhorrent of the falsity and rottenness which these courts presented, while admiration for the goodness and kindness of the Third George almost makes the lecturer forget his weaknesses." He died suddenly, December 23rd, 1863.

TRENCH

Trench (Archbishop). The Most Reverend Richard Chenevix Trench, D.D., Archbishop of Dub-

lin, was born Sept. 9, 1807, graduated at Trinity College, Cambridge, in 1829, and was ordained to a country curacy. It was not, however, as a scholar or a divine, but as a poet that Mr. Trench first became known. After several clerical changes, he became examining chaplain to Bishop Wilberforce, of Oxford. In 1845-6 he was Hulsean Lecturer at Cambridge, and for a short time one of the select preachers. His chief publications are *Notes on the Parables*; *Notes on the Miracles*; *The Study of Words; English, Past and Present*; *Glossary of English Words*; *An Essay on the Life and Genius of Calderon*; *Lessons in Proverbs, &c.*, with many poems. About 1847 he became connected with King's College, London, as Theological Professor and Examiner; in 1856 he was appointed Dean of Westminster, and, on the death of Archbishop Whately, was consecrated Archbishop of Dublin, 1864.—From “Men of the Time.”

II.—*POETICAL EXTRACTS.*



THE CLOUD.

BOOK V. PAGES 123, 4, 5.

I:

1. *I bring*.—This poem, one of the most beautiful of Shelley's, in which the imagery is partly fantastic and partly imaginative, abounds in PERSONIFICATION, that Figure of Rhetoric by which the actions or qualities of *animate* objects are ascribed to those that are *inanimate*.
Showers.—From the GER. *schauer*, A.S. *scar*.
For the thirsting flowers.—Note the personal metaphor.
4. *In their noonday dreams*.—Express this idea in prose.
5. *From my wings*.—An example of HYPERBATON, a figure of Syntax, by which words occupy a position different from the usual syntactical order. The line furnishes an example of an *inverted sentence*.
6. *Buds, everyone*.—The distributive adjective 'every' (A.S. *æfre* 'ever' and *ælc* 'each') has the effect of distributing in sense the plural word *buds*; hence the singular word may stand in apposition with a plural. See Mason § 173, b.
7. *When rock'd to rest*.—This refers to the buds bending on the parent stalk.
8. *She dances about the sun*.—The gentle swaying motion of the plant is thus poetically described.
9. *The flail*.—The metaphor in this line may be expressed in the form of a proportion, *i.e.*, expanded, 'As the farmer wields or handles the *flail* to thresh the grain, so I wield the hail to lash the ground.'

10. *Under*.—By supplying some appropriate participle as 'situated' or 'lying' this word may be treated as an adverb; or we may take it in connection with 'plains' and call it an adjective, as "it narrows the range and increases the meaning of the class name 'plain.'—
BAIN.
12. *In thunder*.—Is this phrase an adjunct to 'I laugh' or to 'I pass?'

II.

2. *Aghast*.—Terrified. The word is from a GOTHIC root *us-gaisjan* 'to horrify,' the prefix '*us*' being replaced by the A.S. *a*. The second element is connected with GER. *geist*, A.S. *gast*, ENG. *ghost*.
3. *All the night*.—This, an adverbial adjunct: the noun *night* being in the objective case. See Mason, § 372, (3).
4. *Blast*.—From A.S. *blæstan* 'to blow.' 'Blasted,' in the sense of 'blighted,' is of the same origin.
5. *Sublime*.—What synonymes has this adjective?
Bowers.—GER. *bauer*. A.S. *bur* 'a cottage.'
6. *Pilot*.—Why so called? This is an example of METAPHOR, that Figure of Rhetoric by which a comparison is made without the sign *like* or *as*. In this respect it differs from a SIMILE. See extract from *Julius Cæsar*.
7. *Fettered*.—This word properly means 'chained by the feet' from A.S. *fætor* or *fetor*, *fót* 'a foot.'
Cavern.—From LATIN *cavus* 'hollow.'
9. *Earth*.—This word is the A.S. *earthe* from *erian* 'to plough.' Compare LATIN *aro* 'I plough,' and ENGLISH *oar*.
11. *Genii*.—Spirits. These tutelary deities were supposed by the ancients to have charge over particular places, and to rule a man through life.
13. *Purple sea*.—Explain the epithet *purple*. Compare this with other epithets applied to the sea. 'Thine *azure*

brow.'—BYRON. 'The azure main.'—RULE BRITANNIA.

'Making the green one red.'—SHAKESPEARE. Cf. also,

'Each purple peak,' &c., *Scott's L. of L.*, 1, 11.

15. *Dream*.—What mood?

16. What is the object of loves?

17, 18. *While*.—These two words are etymologically the same. They are the A.S. *hwil* 'time,' the first is a noun in the *objective* case standing in *adverbial* relation to 'bask;' the second is a *relative adverb* or a *co-ordinating conjunction*. According to interpretation of the latter, what will be the difference in analysis?

Heaven's.—Would this use of the possessive case be correct in prose? For etymology of the word see selection, 'Richard's Despair.'

III.

1. *Sanguine*.—This adjective is here used in its literal sense. It means 'blood-red.' Cf. 'Yon *sanguine* cloud,' GRAY'S *Bard*. So Milton calls the *Hyacinth* 'That *sanguine* flower.' The usual meaning of 'hopeful,' 'cheerful' comes from the idea that a *full blooded* person is lively and of an ardent temperament. Give another word from the same root *sanguis*, 'blood,' and distinguish between the two.

2. *Meteor*.—The GREEK word (*meteōros*) means 'raised on high.' The word is here used in an applied, or a particular sense, and means 'luminous,' 'fiery.'

3. *Rack*.—This word, meaning 'light vapory cloud,' is the same as 'reek,' and comes from A.S. *rec* 'smoke.'

4. *Dead*.—Complement of 'shines.'

7. *Eagle*.—FRENCH, *aigle*; LATIN, *aquila*. The A.S. name of the bird is *Ern*.

Alit.—P. P. of 'alight.'

Ardors.—This word is derived from LATIN *ardeo*, 'I burn.'

10. The reference is to the ruddy glow of sunset, which invites to rest.
11. *Crimson pall*.—The ARABIC word *kermes*, (the cochineal insect), is the root of the word ‘crimson,’ which may be traced under various forms, *e. g.*, FRENCH, *cramoisi*; SPANISH, *carmesi*; ITALIAN, *crumisi*.
Pall is from the LATIN *Pallium*, ‘a cloak. Cf. ‘While over all, hangs the rich purple eve.’ MILMAN. Also, MILTON’S ‘Sceptered *pall*.’ IL. PENS. 98. What is the modern meaning of ‘*pall*?’ Express in plain prose the meaning of the poet?
With wings folded.—Is this an ‘attributive’ or an ‘adverbial’ phrase?

IV

2. *Moon*.—This word means literally the *measurer*.
3. *Glimmering*.—A diminutive of *gleam*. It forms the complement of ‘glides.’
O’er the floor.—An ‘adverbial adjunct’ to ‘glides.’
4. *Strewn*.—May be construed either with ‘floor’ or with ‘fleece’ in the compound word ‘fleece-like.’
7. *Woolf*.—Another form of this word is *welt*, from an old P.P. of *weave*.
8. *Pcer*.—A word of uncertain Etymology. Another form is ‘pore,’ as in the line ‘With sharpened sight pale antiquaries *pore*.’—POPE.
10. *Swarm*.—The ‘indirect object’ of the *adverb* ‘like,’ to which it forms an ‘adverbial adjunct.’ So also in line 13 *strips* is an ‘adverbial adjunct’ to the *adjective* ‘like.’
14. *Each*.—This pronoun has the effect of distributing in sense the plurals ‘rivers,’ ‘lakes,’ ‘seas,’ with which it stands in apposition. (See Mason § 173. b, also see above, Stanza 1.) The construction is really elliptical :

'Till the calm rivers, &c., are paved' 'Till each is paved, &c.' For the construction with 'till,' treated as a *preposition*, see Mason § 289, Note *

V.

- 1.-2. Note the change from the GREEK word 'zone' to the corresponding ENGLISH 'girdle.'
3. *Volcanoes*.—From the mythical deity *Vulcan*, the god of fire. Compare words of similar origin as, 'tantalize,' 'hector,' &c. See *History in Words*, Book v., page 411.
5. *Cape*.—Trace this word to the LATIN *Caput*. Hence 'head-land.'
7. *Sunbeam*.—What part of speech? Give other examples of similar use of the adjective *proof*
8. In this line either noun may be the grammatical subject. Cf. lines 9 and 12, the words 'bow' and 'arch' being interchangeable; also line 6 of *Blessings of Instruction*, Book v.. p. 377.
Be.—Indicative present. See Mason § 250. Note *
10. *Hurricane*.—From the FRENCH *ouragan*. or the SPANISH *huracan*.
When the Powers, &c.--When the storms have ceased.
- 11—12. Explain these lines.

VI.

2. *Nursling*.—Form a list of several derivatives containing the same suffix.
3. *Pores*.—Passages. From the GREEK *poros*.
4. *I change, &c.*—What does this mean?
7. *Pavilion*.—This word, which beautifully describes the expanse of heaven, is derived through the FRENCH *pavillon* from the LATIN *papilio*, a butterfly. Cf. 'He make darkness His *pavilion*.' 'His *pavilion* round about

Him were dark waters and thick clouds of the sky.'—
BIBLE.

9. *Cenotaph*.—An empty tomb. The name derived from two GREEK words meaning 'empty' and 'a tomb', is given to a monument erected to the memory of a person whose body lies elsewhere.
 10. *Out of the caverns of rain I arise*.—How do you explain this
 11. *Like*.—Is this word an *adjective* or an *adverb*?
 12. *Unbuild*.—Compare the word *destroy* from the LATIN *destruo*. Another reading is 'upbuild.' Which is the preferable one, and why?
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BATTLE OF WATERLOO.

BOOK V. PAGES 276, 7, 8.

Historical Note.—On the night preceding the Battle of Quatre Bras, which was fought on Friday, June 16th, 1815, the Duchess of Richmond gave a ball at her Hotel, in Brussels. This ball was attended by Wellington and his officers, as he thought that in this way less alarm would be caused to the citizens, for he had heard of the advance of the Prince of Orange on Quatre Bras. In consequence of this information, he had arranged that the officers should leave the ball-room at ten o'clock, and, with their several detachments, take up the line of march for Quatre Bras. This was done, and Quatre Bras was reached early in the forenoon of the next day. By this timely arrival, the Prince of

Orange was enabled to withstand the attack of Marshal Ney. On the same day the Prussians, under Blücher, were defeated at Ligny by Napoleon, thus rendering Wellington's hard-won victory valueless. In consequence of this defeat, the plan agreed upon beforehand by the allied generals was put into operation. Blücher retreated northwards to join Wellington at Mont St. Jean, while on the following morning Wellington began his retreat, and at five o'clock in the evening took up his position on the field of Waterloo. The battle, which was fought about two miles beyond the village, near Mont St. Jean and Chateau-Hougomont, began between eleven and twelve o'clock on Sunday, and lasted until six in the evening, with immense loss on each side. Each of the three nations claims its right to give name to this famous conflict, the French calling it Mont St. Jean; the Prussians, after La Belle Alliance, while the true victors on the bloody field assert their rightful claim, and will hand it down to all future ages, as the BATTLE OF WATERLOO.

"Childe Harold, though he seems to celebrate the victory of Waterloo, gives us here a most beautiful description of the evening which preceded the battle of Quatre Bras, the alarm which called out the troops, and the hurry and confusion which preceded their march. I am not sure that any verses in our language surpass in vigor and in feeling, this most beautiful description."—SCOTT.

I.

1. *Revelry*.—This word is from the OLD FRENCH *revel*, ‘joyous noise,’ ‘tumult.’
2. *Belgium’s Capital*.—Brussels, where the ball was given, near which the village of Waterloo was situated.
3. *Her Beauty and her Chivalry*.—By METONOMY for ‘her beautiful women and brave men.’
4. *Beauty* is from the FRENCH *beauté*, and this from *beau* ‘fair.’
5. *Chivalry*.—This word is derived from the LOW LATIN *caballus*, through the FRENCH *cheval*, ‘a horse.’
6. *Bright*.—Complement of ‘shone,’ or by *enallage* for ‘brightly.’ See Mason § 269 for full explanation of the way in which *adverbs* assumed the same form as *adjectives*.
7. *Arose*.—The rise and fall of the musical notes caused pleasure to the dancers.
8. *Soft eyes, &c.* — Loving glances were interchanged. Notice the double alliteration, indicative of *haste* and *fear*. See next stanza.
9. *Like a rising knell*.—The booming of the cannon was like the measured tolling of a bell. FIG. SIMILE.

II.

2. *Stony street*.—Example of alliteration, *i. e.*, recurrence of the same letter, a device frequently resorted to by poets.
3. *On*.—May be treated as a verb in the imperative, as in ‘*On, Stanley, on;*’ SCOTT, or as an adverb, modifying some such verb as ‘go.’
4. *Youth and Pleasure*.—Example of PERSONIFICATION. See ‘The Cloud.’
5. *To chase*.—An ‘adverbial infinitive’ which may be replaced by the clause ‘that they may,’ &c.

The glowing hours.—Note the METAPHOR, and compare Milton's '*rosy-bosom'd hours.*'

Flying feet.—Nimble feet. Cf. Shelley's '*As their feet twinkle.*'

6. *Breaks.*—Contrast this use of the verb with the word 'breaks' in '*the wave breaks against the shore.*' See Mason § 183.

7. This line gives us an example of HYPERBATON, a Figure of Syntax by which words are placed in an order not strictly syntactical.

8. *Nearer.*—This word is really a *double comparative*; '*near*' being the comparative of the A. S. *neah* 'nigh.' See Mason § 114, Note 3.

Deadlier.—Expand this word into a phrase, to bring out the meaning. How does *deadly* differ from *mortal*?

9. An example of EPIZEUXIS, a Figure of Rhetoric implying the emphatic repetition of the same word or words.

III.

1. *Niche.*—The same word as *notch* or *nick*, from the verb *nick*, 'to cut into.'

2. *Brunswick's fated chieftain.*—Charles, Duke of Brunswick, was killed at Quatre Bras, and hence he is styled '*fated*,' i.e., *doomed*.

Chieftain.—From FRENCH *chef*, 'the head,' and suffix, *ain* from LATIN termination—'*anus*.' Cf. *capt-ain*.

3. *Festival.*—By METONOMY, for '*feasters*.'

4. *Death's prophetic ear.*—Had the Duke a presentiment that he should be killed the next day?

7. *Which stretched, &c.*—His father was wounded at the battle of Auerstadt, Oct. 13th, 1806, and died from the wound, November 13th.

8. *Vengeance.*—From the LATIN *vindico*, lit., '*I lay claim to*,' through the FRENCH *venger*.

Could—The letter ‘*l*’ is an intruder ; a false analogy to ‘should,’ ‘would’ suggested this spelling. See Mason § 243.

Quell.—The original meaning of this word is ‘to kill.’ From A.S. *cwellan*. What is the object ?

9. Notice the alliteration. The double form of superlative is to be noticed : one, the A.S. inflection *ema* retained in the ‘*m*,’ the other, *ost*. See Mason § 117.

IV.

1. *Was*.—The verb is attracted into the same number as the nearest subject.
2. *Tremblings of distress*.—Trembling occasioned by their anxiety.
Of distress is a descriptive genitive.
3. *Ago*.—This is the perfect participle of the verb ‘go,’ which, as an adjective, limits the word ‘hour.’ Another form of the participle is ‘*agone*,’ as found I. Sam., xxx, 13 :—‘Because three days *agone* I fell sick.’
4. *Praise, &c.*—Praise bestowed on their loveliness.
8. *More, &c.*—Again.
Mutual eyes, &c.—See Stanza 1., l. 7.

V.

The whole of this stanza is highly *onomatopoetic* and is expressive of hurry and confusion. The sound is an echo to the sense.

2. *Mustering*.—From the ITALIAN *mostrare*, which is from the LATIN *monstrare*, ‘to show.’ Hence ‘muster’ is ‘to gather for review,’ and so ‘to gather’ simply.
Squadrons.—Literally ‘bodies of troops drawn up in squares.’ IT., *squadrone* ; FR., *escadron* from LATIN *quadra* (*quatuor*), ‘four,’ with ‘*s*’ prefixed. An illustration of *prothesis*.

6. *The alarming drum*.—Usually called ‘the alarum drum,’ the drum that calls to arms.

VI.

1. *Wild and high*.—Subjective complements.
Cameron’s gathering.—A martial air of the clan Cameron.
2. *Albyn’s hills*.—The hills of Scotland. The word from CELTIC *alb* or *alp*, a height, means ‘a country of heights.’ Cf. *Lochiel’s Warning*, ‘Who *Albin* to death and captivity led.’ ‘When *Albin* her claymore indignantly draws.’
3. *Noon of night*.—Notice alliteration and poetic idea.
4. *Pibroch*.—A Highland air suited to the particular passion which the musician would create or assuage, but especially, as its name implies, an air played on the bag-pipe before the Highlanders when they go out to battle. “It is usually the *Cruinneachadh*, or *gathering* of the clan, being a long piece of music composed on occasion of some victory or other fortunate circumstance in the history of the tribe, which, when played, is a warning for the troops to turn out.”—LOGAN.
9. *Evan’s, Donald’s*.—Sir Evan Cameron and his descendant Donald, ‘the gentle Lochiel’ of the ‘forty-five,’ celebrated in CAMPBELL’S ‘*Lochiel’s Warning*.’ Sir Walter Scott gives, in the 75th chapter of his *History of Scotland*, an interesting account of Lochiel in connection with the rising of 1745, on behalf of Prince Charles.

VII.

1. *Ardennes*.—The wood of Soignies is supposed to be a remnant of the forest of Ardennes, immortalized in Shakespeare’s ‘*As You Like It*.’ Here the Germans, according to Tacitus, made a successful defence against the Romans.

Dewy with nature's tear drops.—How beautifully does the poet thus describe the appearance of the forest trees after the rain which had been falling incessantly for two days. What Figure of Rhetoric?

3. *Aught.*—From *â* 'ever' and *wiht*, *whit*, *wight* 'creature.'
4. *Unreturning.*—This adjective is used *proleptically*, *i.e.*, before it is actually applicable.
7. Whence is the metaphor derived? How does a metaphor differ from a simile?
9. *Of living valor.*—What Figure?

VIII.

2. *Last eve.*—Supply the ellipsis.
Thunder-clouds.—Does the poet mean the natural clouds, or those produced by the cannonading?
 6. *Which when rent.*—Note the continuative force of 'which' 'and when these are rent.' See Mason § 413.
 7. *With other clay.*—The dead bodies of the slain. What Figure of Rhetoric?
 8. *Hcap'd and pent.*—Many bodies buried in one grave.
Pent.—Penned, *i.e.*, cooped up, or confined.
 9. *Red burial.*—Compare Byron's own 'How that *red* rain hath made the harvest grow,' and Halleck's 'And the *red* field was won.'
Burial.—A.s. *byrigels*.
Blent.—Blended, mingled.
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MUSIC BY MOONLIGHT

MERCHANT OF VENICE. ACT V. SCENE I.

BOOK V. PAGES 460-1.

1. *Secret*.—By 'enallage' for *sweetly* (See Mason § 269); or it may be treated as the complement of *sleeps*. This line furnishes a pretty instance of METAPHOR.
2. *Music*.—This word may, as frequently it does, mean 'musical instruments.'
3. *Creep in*.—Creep into.—This may be considered as an example CATACHRESIS, a Figure of Rhetoric, by which a word is wrested from its original application. So also, *pierce* in line 14.
4. *Become, &c.*—'Accord well with the tones.' Music sounds sweetest on a soft and stilly night. For etymology of verb see extract from *Merchant of Venice*.
5. *Heaven*.—From A.S. *hebban* 'to heave up.' See *Richard's Despair*.
6. *Patines* or *patens*.—From the LATIN *patina* a plate. 'See how thick the stars are.' The poet's transition from the metaphor of 'a floor inlaid with patines,' to the description of these same patines, as 'orbs in motion,' singing, is rather abrupt. This may be regarded as a *mixed* metaphor.
7. *But*.—Equivalent to *that not*, introduces a relative clause.
8. *His*.—The neuter *his* is common in Old English as late as the 17th Century. The word exhibits three stages of development. 1. When it served for both Masculine and Neuter. 2. A period of uncertainty when we find *his*, *her*, *it*, and rarely *its*. 3. When (*h*) it received the ordinary suffix *s*. The form '*its*' is rarely used by Shakespeare, Bacon and Milton. It occurs but once in our *present* version of the Bible. See Mason § 140

9. *Cherubins*.—The ordinary plural is *cherubim*. The sing. form *cherubin* occurs four times in Shakespeare.
- Quiring*.—Still singing in concert, or harmony with the bright-eyed cherubs. “The poet refers to the ancient Platonic doctrine of the music of the spheres, the rapid motion of the stars having been supposed to produce musical sounds in concert, but too loud and constant to be perceptible to mortal sense.” Several of our poets have beautiful allusions to this subject. Campbell in the *Pleasures of Hope* speaks of the spheres when first created, as having then ‘pealed their first notes to sound the march of time.’ Milton (P. L. v. 177) refers to—‘wandering fires, that move in mystic dance, not without song.’ See grand chorus in Dryden’s ‘Ode for St. Cecilia’s Day.’ Book v. page 502. Cf. also Job xxxviii. 7, “When the Morning Stars *sang* together.”
10. *Such harmony*.—Besides the music of the spheres, which no mortal ear ever caught a note of, there was supposed by some philosophers to be a similar harmony in the human soul; but while this harmony is shut in by this muddy vesture of decay (our mortal body) we cannot hear it. Examine the etymology of ‘such’—*swa* ‘so’ and *lic* ‘like.’ Hence *such*, means ‘similar.’
11. *Muddy vesture*.—Compare ‘this flesh which walls about our life,’ Richard II., III. 2; and Shelley’s, ‘frame of clay wrapp’d round its (the soul’s) struggling powers.’
12. *Grossly*.—From LAT. *crassus* ‘thick.’
13. *Diana*.—Identical with Luna the Goddess of the Moon.
14. *Home*.—An adverbial object.
16. This line is wrongly printed. *Jessica*, on hearing the musicians, exclaims, ‘I am never weary when I hear sweet music.’ Then *Lorenzo* tells her the reason.

17. *Attentive*.—Literally ‘on the stretch.’
18. *Wanton*.—Etymologically this word means ‘not trained.’
19. *Unhanded*.—Untrained.
20. *Fetching*.—Making. Carefully arrange the qualifying terms in this line.
21. *Which is*.—Which indicates. The antecedent to ‘which’ is the general idea in the preceding line.
22. *Sound*.—Is this a noun or a verb in the Infinitive? If the latter, how is it disposed of in Analysis? What Fig. in *Etymology* is illustrated by the addition of the *d*?
24. *Shall*.—As frequently in Shakespeare used for ‘will.’
25. *Make a mutual stand*.—The whole herd or race stands still. ‘Mutual’ has here the force of ‘common.’ Distinguish between ‘mutual’ and ‘common.’
26. *The Poet*.—Ovid, who wrote *B.C.*, 30.
Feign.—Through the O. FR. *feigner*, from LATIN ‘fingo.’ How does ‘feign’ differ from ‘pretend’?
27. *Orpheus drew trees*.—Orpheus was one of the early poets and musicians of Greece, whose song was fabled to have such mystic power that trees, rocks, &c., seemed to listen to its melody. Cf. Dryden’s,

Orpheus could lead the savage race;
 And trees uprooted left their place,
 Sequacious of the lyre.
28. *Nought*.—Supply ‘is.’ Derived from ‘*ne*’ ‘not’ and ‘*aught*,’ from *à whit*.
Stockish.—Stupid.
29. *But*.—That not. *His*.—See above line 8.
30. *Nor is not*.—In our older writers a double negative is frequently found, having the effect of strengthening the negation; in such cases the ‘nor’ has the force of—*and in further negation*. In modern English a second negative neutralizes the first.
31. *Treasons*.—This word is from *trahison* (FR.) which is from *traditio* (LAT.) ‘a handing over.’

Stratagems.—A GREEK word meaning literally ‘the act of a general,’ ‘a piece of generalship,’ ‘a trick.’

Spoils.—Robbery, or acts of plunder. An example of METONYMY.

32. *Erebus*.—The lower world.

NOTE.—The poet simply wishes to describe the general effect of music—its *refining* influence.

JULIUS CÆSAR.

BOOK V. PAGES 476-480.

Historical Notes.—Julius Cæsar was the first of the twelve Roman Emperors that bore the name of Cæsar. After entering public life, he filled many of the inferior offices of the State, subsequently becoming Consul, B.C. 60, on the formation of the FIRST TRIUMVIRATE, composed of Pompey, Cæsar, and Crassus. On the expiration of his Consulship, having received Gaul as his Province, he marked his tenure of the office by the conquest of that country and Britain. The government of Gaul for a second period of five years, was subsequently conferred on him. But Pompey, jealous of his increasing popularity, had a decree passed in the Senate revoking his power. The time for action having arrived, Cæsar marched upon Rome, crossed the Rubicon, and in sixty days subdued Italy. Pompey fled before him and Cæsar followed him into

Greece. An engagement took place, B.C. 48, on the plains of Pharsalia, in Thessaly. On his return to Rome, after tarrying in Egypt, he was created perpetual dictator. His success created enemies, and the chief senators, with Brutus, his intimate friend, conspired against him and slew him in the Senate House on the Ides of March (15th), B.C. 44.

Brutus, Marcus Junius.—During the struggle between Pompey and Cæsar, Brutus espoused the cause of Pompey, because he thought him the more just and patriotic of the two. At the battle of Pharsalia, Cæsar spared his life and made him one of his personal friends. After the murder of Cæsar, the conspirators were obliged to flee from Rome. Brutus withdrew to Greece, whither he was followed by Antony and Octavius, afterwards known as Augustus Cæsar. A battle was fought at Philippi, B.C. 42, the republican forces were defeated, and Brutus committed suicide by falling on his sword.

Cassius, Caius, like Brutus, threw in his lot with Pompey and, like him, also owed his life to the clemency of Cæsar, but afterwards joined the conspirators, and became one of the murderers. At the battle of Philippi, in consequence of the defeat of his wing of the army, being fearful of falling into the enemy's hands, he ordered one of his freed men to run him through, and thus 'he perished by that sword which wounded Cæsar.'

Antony, Mark (Antonius Marcus), held the office of Tribune of the People, at the time of Pompey's quarrel with Cæsar. It was he who advised Cæsar to march from Gaul to Rome. At the battle of Pharsalia he commanded the left wing of the army, and on Cæsar's return to Rome, he, according to a premeditated scheme, 'thrice presented him a Kingly crown.' In his oration, pronounced over Cæsar's dead body, he tried to ingratiate himself with the populace by reminding them of Cæsar's liberal treatment. Becoming powerful, he began to tread in Cæsar's footsteps, but was thwarted by Octavius. Violent quarrels ensued between them ; but, subsequently, a reconciliation was effected, and, in conjunction with Lepidus, they formed the SECOND TRIUMVIRATE, whose entrance into office was marked by a most terrible proscription of all who had opposed them. After the defeat of Brutus and Cassius at Philippi, he went to Egypt and lived there for a time in luxury and dissipation with Cleopatra. On the death of his wife, he married the sister of Octavius, and, returning once more to Egypt, became again ensnared by the charms of Cleopatra. An unsuccessful expedition into Parthia, and the repudiation of Octavia, involved him in war with Octavius, terminating in the battle of Actium, B.C., 30, after which he fled to Egypt, and, being pursued by Octavius, stabbed himself.

CITIZEN.—*Will.*—This verb is from the o. e., *willian* ‘to desire.’

BRUTUS.—*Me.*—Indirect object of ‘give.’ *Audience.*—A hearing.

Part the numbers. Divide the multitude into two companies.

Them.—An example of syntactic *pleonasm*. How does this differ from *rhetoric PLEONASM*?

Go.—Either *subjunctive* mood in *predicative* relation to ‘those,’ or the *infinitive* complementary to ‘let’ supplied. *These* being the ‘Gram. Object,’ and *go* the ‘Objective Complement.’ Mason, § 572. *d.*

Public reasons, &c., i.e.—Reasons for Cæsar’s murder shall be given in public.

Have respect.—Consider my honor.

Censure.—Judge me, LATIN, *censeo* ‘I judge.’ Cf. BACON ‘Take each man’s *censure*, but reserve thy judgment.’ The word is now used in an *unfavorable* sense.

Less.—“The root of ‘less’ is *las* ‘infirm.’” (Morris). *The better.*—For this use of the word *the* and its origin, see Mason § 270. *c.*

Of Cæsar’s.—Supply ‘friends.’ See Mason §§ 69, 178 *note*.

Why Brutus, &c.—A noun sentence, object of *demand*.

This is my answer.—For analysis, transpose ‘My answer is this.’

Had you rather.—For this construction, see Mason, § 560. (*Note*), in which it is shown that *had* is a verb of incomplete predication (subjunctive mood, past tense), *rather*, an adjective, forming the ‘objective complement,’ and the dependent words the ‘object.’ *Would sooner*, is good English, but not *had sooner*. “*Had rather*, and *had better* have the sanction of good English usage.”—CRAIK.

Freemen.—How does this word differ from *free men*? In which is the word *men* the more emphatic? Apply the same reasoning to *bondmen*.

As Cæsar—ambition—Examples of CLIMAX, a Figure in Rhetoric, by means of which each successive word or statement rises in importance above the preceding. Mark the *rhythm* of this Speech. See note at the end.

There is tears.—Abbott says: “When the subject is yet future, and as it were unsettled, the *third person singular* might be regarded as the normal inflection,” or “the subjects may be regarded as one.”—CRAIK.

Rude.—Uncivilized or barbarous.

I have done, &c.—I have acted towards him in the interest of the State, as you shall towards me.

Question of his death.—A statement of the reasons *why* he was put to death. (The *answer* to that question.) See above ‘Public reasons. &c.’

Capitol.—This temple and Citadel, situated on the Tarpeian Rock, was sacred to Jupiter. It was a building of rare magnificence, and in it all the triumphal processions were conducted.

Extenuated, enforced.—These two words are opposed to each other: the former means *lessened*; the latter, *set forth strongly, dwelt upon*.

Mark Antony, who, &c.—Notice the continuative force of ‘who.’

With this I depart.—What does *this* mean?

To need.—To think my death necessary.

To grace.—Show respect to. *Tending, &c.* The speech is meant to extol Cæsar. *Depart.* Subjunctive used imperatively. See ‘go’ above.

Save I alone.—This may be considered as an example of *absolute* construction, ‘save’ being regarded as contracted for ‘saved’ *i.e.*, excepted. See also ‘Richard II.’

Have spoke.—A curtailed participle. See extract from Richard II.

ANTONY.—*Lend me, &c.*—Be attentive. Cf. LATIN, *Favete linguis*, 'be silent.'

To bury, to praise. Examples of 'adverbial infinitives.'

The civil, &c.—We are apt to forget men's *virtues*, though we remember their *failings*. Cf. Hen. VIII., ii, 12.

Men's evil manners live in brass ; their virtues

We write in water.

If it were so.—How do you account for the subjunctive mood ?

Answer'd.—He has paid a heavy penalty for his ambition.

Brutus is an honorable man.—An example of irony.

IRONY is a mild form of *sarcasm* ; the intention is to convey a meaning exactly opposite to that indicated by the words. It lacks the *bitterness* of sarcasm.

In Cæsar's funeral.—Shakespeare uses prepositions differently from what we do. We should say 'at.' Cf. Richard II., 'with' for 'on.'

Ransom.—FR. *rançon* from LAT. *redemptionem*, 'a buying back.'

When that.—After 'when' supply 'it has happened,' and place the clause 'that, &c.' in apposition with 'it.' Or the *that* in such cases may be considered as a summary, or compendious expression of what follows, more distinctly marking out the clause to be comprehended under the *when*.

Lupercal.—A yearly festival (Lupercalia), observed at Rome on 15th February, in honor of the god Pan. According to Plutarch, it was instituted in honor of the she wolf that suckled Romulus and Remus. The name is derived from a LATIN word, meaning *a wolf* ; because Pan, as the god of shepherds, protected the sheep from the wolves. The festival was kept up until A. D. 469.

Which he did thrice refuse.—In consequence of the indignation of the populace. “Old traditional feeling was too strong at Rome for Cæsar’s daring temper to brave it. The people would submit to the despotic rule of a Dictator, but would not have a King.”—LIDDELL.

To disprove.—What kind of infinitive? Give your reason.

Not without cause.—An example of LITOTES, a Figure in Rhetoric, by which a weak expression is used for the sake of enforcing the thought.

What cause, &c.—Express this same idea in modern English. The preposition ‘to’ was originally used not with the infinitive, but with the gerund, which ended in ‘e,’ and generally indicated a purpose. Gradually as *to* superseded the proper infinitival inflection, *it* was used in other and more indefinite senses.

Thou art fled.—Of what voice is ‘art fled?’ How does it differ from ‘thou hast fled?’

Brutish beasts.—Brute beasts appear more like reasonable beings in their affections.

1. CITIZEN.—*Me thinks.*—The subject is the following noun sentence, ‘There &c.’ The verb is derived from *thincan* ‘to seem’ which must be distinguished from *thencan*, ‘to think.’ See extract from ‘Richard III.’

Me is a dative construction. The analysis is as follows: *Gram. Sub.* ‘It’; *Adjunct. Subst. Clause* ‘there &c.’ in apposition; *Predicate Verb*, ‘seems.’ *Extension* ‘to me.’

2. CITIZEN.—*With weeping.*—What kind of adjunct? Place in analysis?

ANTONY.—*Yesterday.*—A.S. *gesterndæg.* May be treated as an adv. or noun in objective case, in adverbial relation to ‘stood.’

None so poor.—Note omission of *so*. In some editions the correlative *as* is omitted. *Poor*, in what sense? *Reverence.*—Respect.

Who.—Note the connective force of the relative.

Rather.—This adverb of the comparative degree has for its positive the old adjective *rathe*, meaning ‘early.’ Tennyson uses *rathe*. “The men of *rathe* and riper years.”

Parchment.—So called from the city of Pergamos. As material for writing on, it superseded papyrus in the beginning of the 8th century. Make a list of the names of materials derived from the names of places; as, copper, diaper, calico, muslin, &c. Consult HISTORY IN WORDS, Book v., Pages 411-417.

Commons.—The common people.

Testament.—From LAT. *testor*. ‘I witness.’ Its English equivalent is *will*.

Napkins.—Their handkerchiefs. From FR. *nappe* ‘a cloth,’ and this from LAT. *mappa* of the same signification.

Memory.—A memorial. Something by which they may remember him.

Within.—Note use of preposition.

Shall I descend?—From the rostrum, or platform from which he was addressing the ‘Commons.’

That day.—The day on which &c. In some editions of Shakespeare the sentence is independent. The Nervii were the most warlike of the Belgic tribes; their country lay on both sides of the modern Scheldt. Their subjugation was one of the most important events in Cæsar’s Gallic campaign.

In this place, &c.—Was Antony justified in making such minute and particular reference?

As.—As if it was rushing.

To be resolved.—To have its doubts settled; to be satisfied.

If Brutus, &c.—This is a ‘substantive clause.’

Or no.—In Elizabethan writers this form is met quite as often as the ordinary ‘or not.’

Angel.—From the GREEK, means a ‘messenger,’ and is used in this sense by Shakespeare and Jonson. Here it means Cæsar’s ‘alter ego,’ his ‘other self,’ or one as intimately connected with him, as his Guardian angel. See Acts xii. 15. ‘It is his (Peter’s) *angel*.’ It may mean simply ‘his best beloved.’

Most unkindest.—A double or intensified superlative, for sake of emphasis, as in the Bible ‘most Highest,’ ‘most straitest.’

Him.—This word is very emphatic.

Ingratitude quite vanquished.—According to the generally received account of the murder, Cæsar’s surprise at seeing his friend Brutus foremost among the conspirators, forced from him the words ‘Et tu Brute.’ ‘Wilt thou too, Brutus, stab Cæsar?’ *Vanquished.*—Overcame. From LAT. *vinco* ‘I conquer,’ through FR. *vaincre*.

Pompey’s statue.—The metre requires the last word to be a trisyllable. In some editions it is *statua*. This form of the word is frequently used by Bacon. Is there anything peculiar in the mention of this particular spot?

Ran blood.—For construction compare—

Which like a Fountain with a hundred spouts,
Did run pure blood.

Treason.—Derived from LATIN *traditionem*, through the FRENCH *trahison*. *Flourished.*—Exulted, or triumphed over us; put forth, as it were, its flowers.

Dint.—Impression or influence. The word is used twice by Shakespeare. ‘The A.S. *dynt* means a ‘blow’ or ‘stroke.’ Or it may be another form of *dent* (LAT. *dens*) ‘an impression.’ Mark the pathos of these lines, and

the strong contrast between the *wounded vesture*, and the *wounded body*.

Gracious drops.—Tears caused by generous emotions, and falling like rain from Heaven.

Private griefs.—Personal wrongs or grievances, an example of METONOMY, ‘effect’ for ‘cause.’ The plural form of the abstract word ‘grief’ may be accounted for by supposing there were *different causes* of grief.

That love, &c.—Explain grammatical construction. Compare in this same play ‘Casca, you are the first that rears your hand’, and ‘You know that you are Brutus that speak this.’

No orator.—Bain regards ‘no’ as a negative adverb, made to assume the form of an adjective for a particular convenience. Compare Abbott’s “How to Parse,” Par. 230.

Neither wit, &c.—Notice alliteration. *Wit* means ‘judgment’ or ‘understanding.’

Utterance, &c.—Elocution, nor eloquence.

Dumb mouths.—An example of *metaphor* and *oxymoron*.

METAPHOR is a Figure in Rhetoric, founded on the resemblance which one object is supposed to bear to another. It differs from a SIMILE in being expressed without any sign of comparison *like* or *as*.

OXYMORON is a Figure in Rhetoric, by which words or phrases of contrary signification are united, thus producing a seeming contradiction.

Them.—This word, like *him* above, is emphatic.

Would ruffle.—The omitted relative ‘that’ must be supplied for subject.

NOTE.—“SHAKESPEARE uses Prose and Poetry for distinct purposes. Prose is used in the dialogues between servants, and in jest, and in light conversation. It is used

for letters, and on other occasions where it is desirable to give a matter-of-fact effect. Often, a scene beginning with prose rises to verse, as the feelings become more passionate. One remarkable instance where prose is used instead of verse is in the speech of Brutus, who elsewhere always speaks in verse ; but in addressing the people, he refuses to appeal to their feelings, and affects a studiously cold and unimpassioned style ; his speech serving as a useful foil to Antony's highly impassioned language. As soon, however, as he begins *to appeal to the feelings* of the audience, he approaches and finally falls into metre."—ABBOTT and SEELEY.

TRIAL SCENE FROM THE "MERCHANT OF VENICE."

BOOK V. PAGES 480-484.

PORTIA.—*I did.*—Some editions read 'came' in the Duke's speech. Hence the past tense.

Place.—Immediately below the Ducal Throne.

DUKE.—*Difference.*—Are you acquainted with the dispute that is the subject of the present trial ?

PORTIA.—*Thoroughly.*—Another form of the word is 'thoroughly ;' common in Shakespeare's time. Cf. "He will *thoroughly* purge His floor." Matt. iii. 12.

Of a strange nature.—Where placed in analysis ? What kind of a phrase ? *Strange*, from LATIN *extraneus*, through the FRENCH *étranger*. *Suit*, through the FR. *suivre* from *sequor*, 'I follow.'

In such rule.—In such due and strict form that the law can find no flaw in the procedure.

Danger.—The phrase ‘to be in one’s danger’ means to be in one’s power, and so liable to be punished by him. The phrase ‘in danger’ is found in Matt. v. 22, as the translation of a Greek adjective meaning ‘liable to.’

Must.—How does Portia’s ‘must’ differ from Shylock’s?

Quality of mercy.—By dropping the ‘of,’ the meaning will be clearer: ‘the quality—mercy.’ The word ‘mercy’ really stands in apposition with ‘quality,’ or, as Rushton explains it, in *juxtaposition*.

Mercy.—Two etymologies are suggested: LAT. *misericordia*, ‘pity,’ or *merces*, through N.F. *amercier*, ‘to fine.’

Strained.—‘Forced,’ or called into exercise by force.

It droppeth, &c.—Compare Ecclesiasticus xxxv. 20:

“Mercy is seasonable in time of affliction, as clouds of rain in the time of drought.”

From heaven.—This phrase may be either ‘attributive’ or ‘adverbial.’

Twice blessed.—Imparts a two-fold blessing. Shakespeare frequently uses a past part. in active sense. In the adverb *twice* we have a relic of an old genitive case ending, as also in ‘needs,’ at the end of this speech, ‘must needs give sentence.’

Mightiest.—Noblest in those who have the most power to hurt.

Becomes.—A.S. *becweman*. ‘To suit or fit.’ GER. *bequemen*.

“The prefix *be* is a ‘disguised form’ of *ge*” CRAIK. In what relation does ‘monarch’ stand?

Shows.—Is the emblem of.

Attribute.—Token of awe and majesty.

Doth sit.—One idea is conveyed by the two words, hence the verb is singular.

Is above, &c.—Far exceeds.

Likest.—An adjective in the superlative degree, forming the complement of 'show,' and followed by the indirect object, 'power,' supplied.

Seasons.—Tempers, or moderates. What is the Etymology of this word *seasons*? For similar sentiment compare play of Ed. III:

And Kings approach the nearest unto God,
By giving life and safety unto men.

Some suppose that in these lines Shakespeare intended to compliment Elizabeth.

We do pray, &c.—Sir W. Blackstone considers this out of character as addressed to a Jew. The same sentiment is found in Ecclesiasticus xxviii.

Render.—From the LATIN *reddere* 'to give back' thro' the FRENCH *rendre*, means 'to perform as in duty bound.'

Spoke.—Elizabethan writers frequently curtailed the Perfect Participle. When this shortened form was likely to be confounded with the infinitive, they used the past tense, as in King Richard II, 'You have mistook.'

Which, &c.—For if you insist upon strict justice:

Needs.—See above. It is an 'adverbial genitive.'

Mason, § 267.

SHYLOCK.—*My deeds, &c.* Supply some such word as 'be.'
Let me bear the consequences of what I do:

Of my bond.—The penalty and forfeit—'an equal pound of your fair flesh'—mentioned in the bond.

PORTIA.—*Discharge.*—Pay the money and thus clear off the debt.

BASSANIO.—*For him.* On Antonio's behalf: *Forfeit*, FR. *forfait*: LATIN *foris* 'abroad' and *facere* 'to do'—'to misdo.' Hence 'the penalty for misdoing.'

It must appear.—Everyone must see that malice gets the better of honesty, for a strictly honorable man would not demand more than his just due.

Wrest.—The word is used metaphorically. ‘For once make the law yield to your authority.’

SHYLOCK.—*A Daniel.*—A reference to the *History of Susanna*, ver. 45, “The Lord raised up the holy spirit of a young youth, whose name was Daniel.”

Thee.—If we regard the *rhetoric* use of the pronoun, this ‘apparent liberty’ will be explained, for in Shakespeare’s time, this pronoun implied *superiority*, as well as *contempt*.

Reverend.—What is the force of the epithet? Compare ‘Most potent, grave, and *reverend* seigniors.’ *Othello*.

Doctor.—“In that age delicate points of law were not determined by the ordinary judges of the provinces, but by doctors of the law who were called from Bologna, Padua, and other places celebrated for their legal colleges.”

An oath, an oath.—An example of EPIZEUXIS. See for definition extract—*Battle of Waterloo*.

PORTIA.—*Forfeit.*—A ‘curtailed,’ or shortened participle.

SHYLOCK.—*There is no power, &c.*—Nothing that any one may say can change my resolve. *Stay.*—Rest in fixed resolve.

PORTIA.—*With full relation.*—The law in *spirit*, not merely in the *letter* of it, clearly recognizes that this penalty must be paid.

SHYLOCK.—*More elder.*—Note ‘double comparative,’ as frequently in Shakespeare; ‘more larger,’ (A. and C. III. 6) ‘more better’ (Temp. 1. 2), ‘more braver,’ (id.) ‘more rawer,’ (Hamlet, v. 2.) So also we find ‘double superlatives,’ as ‘most unkindest’ in last selection.

Very—Exact, or precise. *Balance.*—The only instance in Shakespeare of this form used as a plural. How may the construction be accounted for? *To weigh.*—An adv. inf. Give etymology of ‘balance.’

PORTIA.—*Surgeon*. A contraction of *chirurgeon*, lit. ‘one who works with his hands.’

On your charge.—At your expense.

Stop.—Stanch, or stay the flow of blood.

What of that?—Fill up the ellipsis.

Nominated.—Named, or mentioned.

ANTONIO.—*Armed*.—With moral strength. *Fare you well*.

‘Fare’ is from the A.S. *faran* ‘to go,’ and may be treated as of the imperative or the subjunctive mood.

Fortune.—Example of Personification.

Still.—Ever. *Use*.—Custom.

To view.—That he may see. The sense of the passage requires only a comma after ‘wealth.’

Of such misery.—A descriptive genitive. How does this form differ from a *partitive genitive*.

Commend.—To her remembrance.

Speak me fair.—Speak well of me, as regards the spirit in which I die. What is the usual meaning of the expression?

A love.—A friend. Compare *J. Caesar*, iii. 2. ‘Romans, countrymen, and lovers.’ ‘Thy love.’ ii. 3. See also Psalm xxxviii. ii., ‘My lovers, and my friends.’

Repent not.—Imperative sentences are frequently conditional; as here, ‘If you,’ &c. See Mason, § 441.

Presently.—Instantly. The word has the same meaning in the authorized version of the Bible. See Matt. xxvi. 53. Cf. *Macbeth* I, 2, 64. ‘Go, pronounce his *present* death.’

Heart.—Is this intended for a pun?

PORTIA.—*Jot*. A strange use of the word in connection with a liquid. The letter *yod* (GR. *iota*), is the smallest letter in the Hebrew alphabet; it is used for any very small quantity. Cf. Henry VIII., ii. 3. ‘If this salute my blood a *jot*.’

The cutting.—Notice omission of the preposition ‘of’ after the verbal noun.

Confiscate.—A curtailed perfect participle.

Act.—The statute or decree.

Thee.—Used reflexively.

Than just a pound.—Read ‘a just,’ *i.e.*, an exact pound.

Substance, &c.—Two interpretations may be given, ‘In the amount of a twentieth, or even the fraction of a twentieth.’—HUNTER. The C. P. edition favors the present punctuation, and interprets ‘division, &c.’ as a grain. This forms a kind of climax: 1°, if it be lighter or heavier, according to ordinary tests; 2°, if it weigh more or less by a grain; 3°, if it be uneven by even the weight of a hair.

GRATIANO.—*Have thee on the hip.*—Borrowed from the language of wrestlers, and implies ‘To have the advantage of.’

PORTIA.—*It is enacted, &c.*—The subject of this complex sentence is the complex noun sentence ‘The party against the which, &c.’

It be proved.—The subject is the noun sentence, ‘That by direct, &c.’

Party.—Used in a legal sense. *The which.* See Mason, §162.

—This archaism is frequently found in Shakespeare, as in the Authorized Version; ‘which’ being considered as adjectival and indefinite. “This form is never used in modern literature, except in imitations for special purposes.”—BAIN.

Contrive.—From FR. *controuver*, means ‘to plot.’

Goods.—In the objective case, after ‘of’ supplied.

Voice.—Judgment.

Predicament.—Situation, condition, or plight. The term is properly one of Logic, but like many others, as ‘category,’ ‘dilemma,’ has been transferred to the language of common life.

Formerly rehearsed.—A legal term equivalent to ‘above recited.’

DUKE.—*Pardon, &c.*—I remit the sentence of death, and thus grant thee thy life.

For half, &c.—As for half.

KING RICHARD III.

CLARENCE'S DREAM.

BOOK V. PAGES 485-6.

Historical Notes.—**Richard III.**—On the death of Edward IV., in 1483, his brother Richard Duke of Glo'ster, caused himself to be proclaimed Protector, and one month later accepted the Crown at the hands of the Parliament. After having his brother's marriage declared invalid, and its issue illegitimate, he caused his two nephews Edward V. and the Duke of York, to be flung into the Tower, where, as is generally alleged, they were, at his order, murdered. This new deed of blood linked both the Lancastrians and the Yorkists in a wide conspiracy against the royal murderer. As no lawful issue of John of Gaunt, Duke of Lancaster, remained, attention was turned to the Beauforts, of the House of Somerset, sprung from the union of John of Gaunt with his mistress, Catharine Swynford. This branch had been legitimated, but the right of succession had been reserved. As Henry

of Richmond was the only scion of the family to whom the Lancastrians could look, he was induced by Morton, the exiled Bishop of Ely, to emerge from his exile in France, whither he had betaken himself from the hostility of the Yorkists. Having united both parties in his favor, by a promise of marriage with Elizabeth, the eldest daughter of Edward IV., he landed at Milford Haven, and advanced through Wales. He met and defeated Richard on Bosworth Field, in Leicestershire (1485), and was crowned on the battle field. The dead body of the King was conveyed to Leicester, and buried in the church of the Gray Friars.

Clarence, George, Duke of, was the second son of Richard Duke of York, and thus brother of Edward IV., and Glo'ster, who afterwards became Richard III.

In the sketch of WARWICK we shall see that gradually an estrangement sprang up between Edward and the "King maker," as he is styled, in consequence of Edward's marriage. In the conflict that ensued, Clarence, for private reasons, allied himself with Warwick, but deserted him when vacillation seemed most convenient to his selfish ambition. In the struggle that followed immediately after the alliance with Margaret, Clarence, now Warwick's son-in-law, joined him against the King, though he had formed the resolution, on the first favorable opportunity, to return to allegiance to his brother. As the two advanced, the King

fled, but when he returned the next year (1471), multitudes flocked to his banners, to support the House of York. "False, fleeting, perjured Clarence" now threw off the mask, and abandoned the Red Rose for the White, and joined his brother against his "renowned father-in-law." In the engagement at Barnet Hill, Warwick was slain. After the death of Warwick, the Duke of Glo'ster sought the hand of his daughter Anne, the widow of Prince Edward, who was slain at Tewkesbury. Clarence, who was married to the elder sister, wishing to possess the whole inheritance, opposed the marriage, which, however, took place at the King's command. Glo'ster became a favorite with the King, while Clarence, notwithstanding his recent services, was treated with distrust and slights. It happened that Clarence once unguardedly denounced as illegal the execution of one Thomas Burdett. When this reached the King's ears, he had Clarence brought to trial, and persuaded the peers to convict him of treason. The Duke was privately executed in the Tower; or, as the story goes, was allowed to drown himself in a butt of Malmsey, his favorite wine. Brakenbury was at the time Lieutenant of the Tower.

Warwick, Richard Neville, Earl of, popularly named the "King-maker," was born about 1420, shortly before the accession of Henry VI., of the House of Lancaster. As Lord Neville, he manifested distin-

guished bravery and brilliant personal qualities. After being created Earl of Warwick, he became the most prominent figure in the Civil War of the Roses. The Duke of York, who, in consequence of the childlessness of Henry VI., had an eye to the Throne, gained Warwick to his side by marrying Lady Cecille Neville. On the barons declaring the incapacity of Henry, the Duke of York was made Protector, and the War of the Roses began with the battle at St. Albans (1455), which was won by Warwick.

In 1460, Warwick defeated Queen Margaret at Northampton, and obtained possession of the person of the King. In 1461, Richard of York was slain in the engagement at Wakefield Green, and after a second engagement at St. Albans, favorable to the Lancastrians, Warwick marched boldly upon London and had Edward, son of the Duke of York, proclaimed King. After this came the engagement at Towton and at Henham, in which Henry was taken prisoner, and by Warwick's command led on horseback through Cheapside to the Tower.

Having set Edward IV. on the throne, and being at the height of his power, Warwick seemed inclined to show that he could pull down as well as set up kings; being chagrined that the King should have married Elizabeth Wydeville, or Woodville, a Lancastrian, while he was negotiating for his marriage with the sister-in-law of the French King, Louis XI. After having been sent into honorable banishment by embassies

to France, Burgundy, and Brittany, he gave his daughter in marriage to George, Duke of Clarence, the King's brother, without having asked Edward's consent. This annoyed Edward, for, failing male issue, his brother was next heir to the throne. We soon find Warwick in revolt against Edward and (1470) entering into a treaty with Queen Margaret—a common enmity to Edward supplying a bond of union—by which it was agreed that her son Edward, Prince of Wales, should marry his daughter Anne Neville, and that, in failure of issue, the crown should devolve on Clarence, an arrangement quite unnecessary. Henry VI. then resumed the sovereignty and Edward escaped to Holland, but subsequently returning gave battle to the King's forces under Warwick at Barnet, April 14, 1471. Warwick was slain, and the terrible struggle between the rival houses closed with the battle of Tewkesbury, at which both the Queen and the Prince were taken prisoners. After replying to a question put to him by Edward, the Prince was struck in the face by the King with his gauntlet, and then was barbarously despatched by some attendant lords, of whom the Duke of Glo'ster is said to have been one.

BRAKENBURY.—*Why*.—Derived from the instrumental case of *hwat*; so also the adverb *how*.

To-day.—If treated as a noun, in what case does it stand? What is the relation?

CLARENCE.—*Miscrable*.—What is the corresponding Saxon word?

Christian-faithful man.—Explain the epithet. What is the opposite epithet?

To buy, &c.—An adverbial infinitive.

Another such a night.—The word *a* is pleonastically used.

Me-thought.—In this word we have a relic of the old dative case: 'thought' is the past tense of *thincan*, 'to seem.' *Methought* 'it seemed to me.' The real subject of the sentence is the noun sentence following.

Was embarked.—Is this the past-perfect of the active voice, or the past tense of passive voice?

From my cabin.—An adverbial adjunct to 'to walk.'

Cited up.—Called to our remembrance and talked about.

During, &c.—Such constructions may be regarded as *absolute*, 'during' being treated as an imperfect participle.

See Mason, § 232.

That had befallen us.—An attributive clause to 'times.'
What is the position of 'us' in analysis?

Giddy.—Causing giddiness.

That thought, &c.—Is this use of the relative pronoun correct? How may it be defended?

Thought.—A.S. *thencan* 'to think.'

Main.—This word is the same as the adjective, meaning 'chief.' It means the *chief* or principal sea, as opposed to gulfs, bays, &c. Compare *main-land*, *main-mast*.

What pain.—To which part of the sentence do these words belong?

Inestimable.—Passing all price. *Unvalued*.—Invaluable.

Milton, in his epitaph on Shakespeare, speaks of 'the leaves of thy *unvalued* book.' "The passive participle is often used to signify, not, that which *was* and *is*, but that which *was*, and therefore *can be hereafter*. In other words *ed* is used for *able*."—ABBOTT.

In the bottom.—Note use of preposition.

Were crept.—The difference between the passive voice and

what seems the passive voice is thus given by Abbott.
 "The *is* expresses the present state; the *has*, the activity necessary to cause the present state."

To yield the ghost.—As we say 'to give up the ghost.' This infinitive phrase is a species of cognate object, and stands in adverbial relation to 'strive.' Mason, § 469-(3), § 372-(4).)

Still.—Constantly. See *Merchant of Venice*, Trial Scene,
 "It is *still* her use."

Envious flood.—What is the force of the epithet? Trace the word to the LATIN *invidia*.

Empty.—As compared with the sea. Some editions read, *empty vast*. What would be the meaning? Compare Milton, P.L. 11, 432. 'The *void profound*.'

Wandering air.—Air in which the spirit could wander. *Wandering* is a gerund, governed by 'for' to be supplied. Compare Spenser's *Faerie Queene*. "This is the wandering Wood."

BRAKENBURY.—*Sorc*.—A.S. *sar* 'sorrowful,' *Agony*. Literally 'a wrestling.'

CLARENCE.—*The melancholy flood*.—The river Acheron. According to the ordinary etymology, the word means 'river of sadness.'

Grim ferryman.—Charon, whose duty it was to conduct the souls of the dead over the rivers Acheron and Styx. A.S. *faran* 'to go.' Trace other words to the same root word.

Which.—"When *that* was applied to the antecedent, the relative form preferred by Shakspeare was *which*."—ABBOTT.

What scourge, &c.—The direct object of 'afford' is 'what scourge for perjury,' *for perjury* being an attributive phrase; the indirect object is 'false Clarence.'

Monarchy.—Kingdom. What figure of Rhetoric?

Shadow.—A diminutive of shade. The young Prince, Edward, Son of Henry VI., and Margaret.

Fleeting.—Changing sides, fickle. See Historical Note.

Furies.—In heathen mythology the Furies were supposed to be ministers of the vengeance of the gods, always employed in punishing the guilty on earth, as well as in the infernal regions. They were generally represented with a grim and frightful aspect, serpents wreathing round their heads, They held a burning torch in one hand, in the other a whip of scorpions.

Torment.—This word is the LATIN *tormentum* literally 'an implement for twisting.'

Environ'd.—Surrounded. The word is from the GREEK through the FRENCH. *Season*.—FRENCH, *saison*, from LATIN *satio*.

Could.—Etymologically the letter 'l' has no right to be in this word. Can you explain?

But that.—For this construction, see Mason, § 516-517.

Such—dream.—A capital example of an inverted sentence.

Marvel.—Through the FRENCH *merveille*, from LATIN *mirabilis* 'wonderful.'

Afraid.—According to Abp. Trench, this is the participle of *affray*. FRENCH *effrayer* 'to frighten.'

To hear you, &c.—For construction of this infinitive phrase, see Mason, § 192. It might be regarded as the object of 'am afraid,' which, taken as a whole, is equivalent to 'I fear.'

Requites.—A shortened form of this word is 'quit.' How may they both be connected with 'quiet'?

O God, &c.—It is doubtful if these four lines are genuine. Clarence's wife died before he was apprehended, and she is not elsewhere referred to in the play.

Appease.—Compare derivation of *alone* 'to set at one.'

Fain.—A.S. *faegen* 'glad.' What part of speech?

RICHARD'S DESPAIR.

ACT III., SCENE 2.

BOOK V. PAGES 484-5.

Historical Note.—Richard II., the second son of Edward the Black Prince, came to the throne in 1377, on the death of his grandfather, Edward III. As he was a minor, the government was vested in a Council of twelve, from which his three uncles, the Dukes of Lancaster, York, and Gloucester, were excluded, though it was really under the control of the Duke of Lancaster. In the fourth year of his reign (1381), the rebellion of Wat Tyler broke out in consequence of the levying of a ‘poll-tax’ on every male and female of the age of fifteen and upwards. The early years were also marked by the spread of the ‘Reformation’ begun by Wyckliffe in the former reign. During the absence of Lancaster, who went abroad to prosecute his claims, in right of his wife, to the throne of Castile, his brother Gloucester put himself at the head of affairs, but he in turn was obliged to retire. Soon the reins of government fell from Richard’s hands, and were seized by the Duke of York and Bolingbroke, son of the Duke of Lancaster. Once more the king regained his power, and, after triumphing over his foes, began to quarrel with his friends. A misunderstanding having occurred in 1398, between Bolingbroke and the Duke of Norfolk, the king banished them both,

Bolingbroke for ten years, and Norfolk for life. Bolingbroke, however, returned in 1399, and during Richard's absence in Ireland, placed himself at the head of a formidable army; the result being that Richard resigned his crown, and Parliament, ratifying the act, conferred it on Bolingbroke, who ascended the throne as Henry IV. Richard was confined in Pomfret Castle and, as is generally believed, was there murdered.

1. *Speak*.—The subjunctive mood is here used with the force of the imperative. See Mason § 194. Or the construction may be changed thus:—‘Let no man speak of comfort.’
2. *Talk*.—The three infinitive phrases that follow are ‘objective complements’ of ‘let.’ For the construction of such complements under this form consult Mason, pars. 395, and 397 foot note. The infinitive is treated as being in *attributive relation* to its subject, which stands in the *objective* case.
3. *With rainy eyes*.—May be treated as an *attributive adjunct* to ‘us,’ or an *adverbial adjunct* to ‘write.’ The later construction, probably, will suit better the metaphorical language of the king.
Write sorrow.—Give expression to our grief. What fig. occurs in this line?
4. *Executors*.—So called because they ‘follow’ or ‘carry out’ (*ex* and *sequor*) the will of the party when he is dead. Compare the kindred meaning of ‘executioner.’
5. *And yet, &c.*—The ellipsis may be thus filled up ‘And yet there is no occasion for doing so.’
Bequeath.—From A.S. *cwethan*, which gives us ‘quoth’ and ‘quote.’ Cf. LAR. *inquit*.

6. *Save*.—The construction of this line may be explained in two ways: 1st. Supply the *participle* 'bequeathed' after 'bodies.' 2nd. Supply the *gerund* 'bequeathing' after the preposition 'save.' This so-called preposition is the FRENCH *Sauf*, from the LATIN *Salvo*, and such constructions may be viewed as *absolute*. The same idea may be expressed by expanding 'save' into an adverbial clause of condition: "If we except the bequeathing of our bodies 'to the ground.'" See extract from *Julius Cæsar*.
7. *Bolingbroke's*.—As the possessive case indicates attributive relation, it may form the Complement of the Predicate. (Mason § 39). The word 'property' or its equivalent might be supplied.
9. *Model*.—The two lines are simply a periphrasis for *the grave*; the image being suggested by the raised earth over graves, which appears to mark the length and breadth of the body beneath. The word 'model,' from the LATIN *modulus*, through the FRENCH *modelle*, is a diminutive of the LATIN *modus*, "a sense which went constantly with the word, but is now only an accident."—TRENCH.
10. *As paste, &c.*—Treat 'paste' and 'cover, &c.' as pred. nominatives. "A metaphor not of the most sublime kind, taken from a *pie*."—JOHNSON.
11. *Heaven's*.—Why may the use of the Saxon possessive here be considered perfectly legitimate? Note etymology of the word, from the A.S. part. *heafen* of the verb *hebban*, 'to raise.'
14. *Some have been deposed*.—As Edward II.
15. *Some slain in war*.—As Kenneth IV. of Scotland, while fighting against Malcolm II.
16. *Some haunted*.—Note the omission of both the antecedent 'those' and the relative 'whom.'

Some poisoned by their wives.—Can you give an instance from Shakespeare ?

Some sleeping killed. As Duncan.

17. *For.*—This conjunction has here a *co-ordinating* and not a *subordinating* force.

18. *Rounds.*—Encircles. Compare Shakespeare's use of the word as a noun : 'The *round* and top of sovereignty,' 'The golden *round*.'—*Macbeth*. This image was probably suggested to Shakespeare by the seventh print in the *Imagines Mortis*, in which a king is represented sitting on his throne, sword in hand with courtiers round him, while from his crown rises a grinning skeleton.

19. *Antic.*—From the LATIN *antiquus* ; anything that is old, being considered *odd*, *grotesque*.

Temples.—Trace connection between this word and *tempus*, 'time.'

20. *Scoffing.*—Note the peculiar use of this verb with a transitive force. What place do these participial phrases occupy in analysis ?

21. *A breath.*—A brief time.

22. *Monarchize.*—To play the monarch.

23. *Self.*—Is here an adjective. *Conceit* (FRENCH, *concept* ; LATIN, *con* and *capio*). Shakespeare does not use the word by itself in its modern sense, but rather as meaning 'idea' or 'fancy.'

24. *About.*—An adverb.

25. *Humored thus.*—Two interpretations may be given to this passage. It may mean, 'After the *king* has been thus humored, *i.e.*, indulged in his caprice,' or 'death, having thus amused his humor, comes.' The former is, perhaps, the preferable interpretation. May not the participle, as an *adjective*, be viewed as limiting the 'him' implied in 'his,' which is equivalent to 'of him' ?

26. *Impregnable*--From *in* negative and *prenable* from *prendre*, 'to take,' LATIN, *prehendere*. 'That cannot be taken.'
27. *And*.—An example of APOSIOPESIS, a sudden breaking off in a discourse, the rest of the sentiment having to be mentally supplied by the listener.
28. *Farewell, King*.—An example of APOSTROPHE, that Figure of Rhetoric by which the speaker suddenly changes his discourse, and addresses some person present or absent.
29. *Solemn*.—This word has sometimes a different meaning from that usually attached to it. Here it bears its ordinary meaning, as in Gray's 'All the air a *solemn* stillness holds ;' not so, however, in *Macbeth*, iii. 1-14, 'To-night we hold a *solemn* supper,' where the word means 'formal' or 'official.' The word is derived from the OSCAN word *sollus*, 'all,' and LATIN, *annus*, 'a year.'
30. *Mistook*.—Elizabethan writers frequently used the curtailed form of past participles, which is obtained by dropping the inflection *en*. Where the form thus curtailed was in danger of being confounded with the infinitive, they used the past tense, as we find Shakespeare doing here. Cf. *Julius Cæsar*, i., 2-53. 'Then, Brutus, I have much *mistook* your passion.'
31. *While*. — See Shelley's *Cloud*. Although the word stands in adverbial relation to the verb, it retains its characteristics as a noun, and is limited by the adjectives, 'all' and 'this.'
32. *With*.—Note peculiar use of 'with' for 'on.' Many irregularities, according to our present English, are found in the Elizabethan writers, one of the most common being 'the use of many words, particularly prepositions and infinitives in a sense different from the modern.'

33. *Taste grief*.—Feel mentally. Compare use of the word in authorized version of the Scripture, as Matt. xvi. 28; Heb. ii. 9.
33. *Subjected thus*.—This is equivalent to the king's saying.—“Seeing that I am mortal like yourselves,” or “that in every respect I resemble yourselves;” or, noticing the antithesis to the word ‘king’ following, it may mean ‘made a subject.’

KING HENRY VIII.

WOLSEY AND CROMWELL. ACT III., SCENE 2.

BOOK V. PAGES 487-8.

Historical Notes.—Wolsey, Thomas, Cardinal, the son of a wealthy townsman of Ipswich (Suffolk), was born in 1471. After receiving a liberal education as a boy, he was sent to Magdalen College, Oxford. Having taken orders, he became Rector of Lymington, in Somersetshire, and through certain Court influence was appointed Chaplain to Henry VII. In this position he so ingratiated himself with the King, that he was employed on a delicate mission to Maximilian, Emperor of Germany. His success gained him another clerical promotion, and the extraordinary ability that he manifested soon raised him from the post of favorite with Henry VIII., who was now on the throne, (1509), to that of Minister, becoming virtually the ruler of England; for, as the result of his policy, so different from that

of his predecessors, all authority was concentrated in the hands of a single Minister. The whole direction of home and foreign affairs rested with Wolsey alone. As Chancellor (1515), he stood at the head of public justice, while his elevation to the office of Legate rendered him supreme in the Church. For his services to the Crown he had been munificently rewarded; the most valuable Ecclesiastical preferments had been showered upon him; and in the same year that he was created Lord Chancellor, he became Bishop of Lincoln and Archbishop of York. Besides his official emoluments, which were enormous, he was in receipt of pensions from France and Spain. By his elevation to the rank of Cardinal, his ambition was for the time sated, though he aspired to the occupation of the Papal Chair. He did not bear his honors meekly; in his way of life he affected a sumptuous magnificence and a state just short of royal, whilst in bearing, he was arrogant and imperious. After his fall two of his palaces, Hampton Court and Whitehall, served for royal palaces. His School at Ipswich was eclipsed by the glory of the College founded at Oxford and known as Christ Church, but originally styled Cardinal. At this time the struggle was going on between Francis I. and Charles V., each of whom was anxious to have Henry on his side. The policy of Wolsey's predecessors had been to cling to the Spanish Alliance, but Wolsey threw the whole of his power on the opposite side. The Spanish cause was popular among the nobility, and the

Queen, Katharine of Arragon, naturally upheld the Spanish partisans. Hence it was that Wolsey at first favored Henry's idea of a divorce, hoping to supply her place with a Princess of French origin. When, however, he found that the King's affections were set on Anna Boleyn, a lady of the Court, he became less zealous in Henry's cause. The dilatory and half-hearted way in which he carried on negotiations with the Pope, so displeased the King, that, in his anger, which had been fanned into a flame by Wolsey's enemies, he banished the Chancellor from the Court. He was allowed to retire to Esher and, subsequently, on surrendering his possessions to the Crown, he was ordered to his Archbishopric, which he had been allowed to retain. On his way thither he was arrested on a charge of treason, and while being conveyed to the Tower by the Lieutenant, he died at Leicester Abbey, where he was obliged to stop in consequence of an attack of illness. It was on his death-bed there that he said to the Lieutenant, "Master Knygton, had I but served my God as diligently as I have served my King, He would not have given me over in my gray hairs. But this is my due reward for my pains and study, not regarding my service to God, but only my duty to my Prince."

Cromwell. Thomas.—The ten years that followed Wolsey's fall brought into prominence this eminent statesman and ecclesiastical reformer. When he entered the service of Henry he was past the middle of

life. His youth was one of roving adventure; he even served as a common soldier in the wars of Italy, with the language and manners of which country he became thoroughly conversant. On his return to England, in 1517, by combining several occupations, he amassed a great deal of wealth. On the second outbreak of the war with Francis I. (1523), he was an influential member of Parliament. His abilities commended him to Wolsey, who (1528) employed him as his solicitor and agent in suppressing the monasteries and diverting their resources to his scholastic institutions of Ipswich and Oxford, thus rousing against him a storm of indignation equal to that stirred up against himself. After Wolsey's fall, Cromwell's self-reliance and sense of power burst forth in their full strength. Of all the ex-Cardinal's dependants he alone clung to his former master in the dark hours of his adversity. He made every effort to save his friend, and it was through him that he escaped impeachment, and was allowed to retire to York. Honors flowed in rapidly upon him, partly on account of his abilities and partly on account of his advising the king to assert his own supremacy and thus cut the "Gordian knot"—the divorce from Katharine. In 1534 he became Chief Secretary of State and Master of the Rolls; the following year saw him in his capacity of Visitor-General, suppressing the monasteries most vigorously and increasing his own resources. He was subsequently keeper of the Privy Seal and

Lord Chamberlain of England. He took a leading part in establishing the doctrines of the Reformation ; though this was done more, possibly, from political motives than from religious convictions. Be this as it may, he left the print of his individual greatness stamped indelibly, while the metal was at white heat, into the constitution of the country. In all matters affecting the State, whether complicated and momentous, or simple and trivial, he took an active personal interest. By the stern manner in which he disposed of all opposed to him, he alienated many and somewhat lessened his popularity with the king. In order to retrieve ground and to strengthen the Reformation, he brought about a marriage between Henry and Anne of Cleves. Henry's disappointment with his new queen ended in his disliking Cromwell, and listening to all the complaints that flowed in against him. A charge of treason and heresy was made, a bill of attainder was drawn up and passed by both houses, and on the 28th of July, 1540, Cromwell was beheaded on Tower Hill.

WOLSEY.—*Farewell.*—If an interrogation mark be placed after this word, how will it affect the meaning of the line ?
The root of this word is A.S. *faran* 'to go.' Cf. *Welfare*.

State.—The earthly dignity.

This.—Refers to what follows. For analysis arrange thus :
The state of man is this.

Tender.—From the LATIN '*tener*,' through the FRENCH

tendre. EPENTHESIS and METATHESIS are both employed.

Blossoms.—This word is a verb. It is the same word as 'bloom,' though less poetic. "*Bloom* is a finer and more delicate efflorescence even than *blossom*, thus the *bloom*, but not the *blossom*, of the cheek."—TRENCH.

Blushing honors.—Explain the epithet 'blushing.'

Full surely.—'Surely' is a modifier of the gerund 'ripening,' and is modified by the adverb 'full.' 'Surely' is a hybrid word made up of the N.F. *seur*. FR. *sûr* from LATIN *securus* 'without care,' and the A.S. suffix *ly* i.e., *lic*.

Ripening.—A gerund in the *objective*, governed by the preposition *a*. If we drop this preposition we get the Progressive, or Continuous Form of the verb; or the verb may be parsed as of the *Present Imperfect* tense.

Do.—This verb is used to prevent the repetition of the verb 'fall.' It is from the A.S. *don*, and is quite distinct from 'do' in such a sentence as 'That will *do*,' which is from A.S. *dugan* 'to thrive or fare.' From which we also get the adjective 'doughty.' Cf. GER. *taugen*.

Like little boys.—Express the same idea in the form of a clause.

This many summers.—'Many' may be considered as a noun, and 'summers' in the objective case after the preposition 'of,' supplied. Compare 'I have a dozen apples,' in which there is a "blending of two constructions." ABBOTT. Or 'many summers,' may be treated as an aggregate, preceded by the singular word 'this.' Compare 'This *twenty years* have I been with thee.' Gen. xxxi. 38. 'This *nineteen years*.' M. for M. l. 3.

In a sea of glory.—How is this applicable in the case of Wolsey? Cf. Hamlet's 'Sea of trouble.'

Far.—This adverb modifies the adverbial phrase, 'beyond my depth.'

High-blown.—Inflated, puffed up.

Pomp, glory.—Being vocatives, these words must be rejected from the analysis. The *primary* meaning of 'pomp' is a 'procession,' (GREEK *pempein* 'to send.') Such an occasion being favorable for display, we have, hence, the *secondary* meaning.

Ye.—This form of pronoun, which is now a nominative, represents the A.S. *ge*, and being interchangeable with *you*, the representative of *eow*, was frequently used as an *objective*. The Authorized Version of the Bible carefully observes the distinction. Compare :—

O flowers, which I bred up with tender hand
From the first opening bud, and gave *ye* names,
Who now shall rear *ye* ? MILTON. (See Mason § 133-4.)

New.—An adverb, modifying 'opened.'

Their ruin.—The ruin caused by princes.

There is.—See notes on extract from JULIUS CÆSAR, where the proper reading is 'there's.'

Than, &c.—The ellipsis, as filled up, will read thus :—
'Than wars have many,' &c. or 'women have many,' &c. For part of speech, see Mason, § 264. Note.*

Lucifer.—This title, which means 'Light-bearer,' was the name of Satan before his fall. Compare.—Isaiah xiv. 12. 'How art thou fallen from Heaven, O *Lucifer* son of the Morning,' and, Milton,

Of Pandemonium City and proud seat
Of *Lucifer* ; so by allusion called,
Of that bright star to Satan paragoned.

Never to hope again.—Compare this with what he says in lines 3 and 4.

Amazed.—Like one in a *maze*, or labyrinth. Examine the synonymes, amazed, surprised, perplexed, astonished.

An.—Abbott rejects Horne Tooke's derivation of this word from *an*, imperative of *unnan* 'to grant,' and gives several examples in which the word is spelt *and*, a form found in early English, as well as in Elizabethan authors. Wedgwood regards the word as a fragment of *even*.

Does.—From A.S. *dugan*. See above.

Truly.—The adjective and the noun form of this word are to be traced to the SANSKRIT *drhu*, 'to be established,' *druhwa*, 'certain.' GER. *trauen* 'to trust.' A.S. *treowe*, *treowth* 'fides.' ENG. *true*, *truth*. 'Truth,' therefore, is 'what is permanent, stable, and to be relied on.'

Happy.—Fortunate.

Pillars.—Example of METAPHOR. Is there any reference to the *insignia* of Cardinals? In Act ii, Sc. 4, among the attendants are mentioned 'two gentlemen, bearing two great silver pillars.' The 'pillars' are also mentioned in the account of the Cardinal's passage through London on his way to France.

Would sink.—An attributive clause. Supply subject 'that.'

Too much honor.—See Historical Note.

To play the woman.—How? An example of *cognate object*, in 'a metaphorical shape.' Mason § 372-4, foot note

Dull, cold marble.—Example of METONYMY. *Marble*, meaning 'the tomb.' METONYMY, as the word implies, means 'a change in name.' It is that figure in Rhetoric by which the cause is put for the effect or the effect for the cause; the container for the contained; the material (as here) for that which is made of the material, &c. Cf. "The *dull, cold* ear of death." Gray's *Elegy*.

Wolsey, &c.—A complex noun sentence.

To rise in.—Replace this infinitive phrase by an *attributive clause*.

Ambition.—Trace the present meaning of this word to its derivation.

The image, &c.—Does this attributive adjunct add to the meaning of the passage?

Honesty.—In what case is this word?

Carry gentle peace.—There may be an allusion here to ‘the rod of silver with the dove,’ or ‘bird of peace,’ carried at royal processions.

To silence.—Express this ‘adverbial infinitive’ by an *adverbial clause*.

Martyr.—What is the primary meaning of this word?

Prithee.—A contraction of ‘I pray thee.’

I served my King—*i.e.*, with which I served my King. See Historical Note as to time when Wolsey uttered these words.

Naked.—Exposed, or without protection.

HAMLET’S SOLILOQUY.

BOOK V. PAGES 488, 489.

1. *That.*—This pronoun has a *retrospective* force, having reference to the infinitives ‘to be’ or ‘not to be.’
2. *Whether.*—This word, derived from *hwa* ‘who’ and the comparative suffix *ther*, means literally ‘which of the two.’ Mason, § 155. Hamlet is debating whether he will die by his own hand, or live and suffer the miseries of life.
- ’Tis.*—The demonstrative ‘it’ has a *prospective* force, and prepares the way for the *real subject*, each of the following infinitive phrases. See Mason § 387, 404.
3. *Outrageous.*—Derived from *LATIN*, *ultra* ‘beyond,’ through *FR. outré*, means *violent*.

4. *To take arms, &c*—Here we have a *mixed and confused metaphor*, the meaning being ‘to take arms against a host of troubles which break in upon us like a sea.’
5. *Sea of trouble*. Cf. ‘*Sea of glory*,’ Henry VIII., iii. 2.
Through the whole section there is a great confusion of metaphors.
6. *No more*.—This is assertive, not interrogative, ‘Death is nothing more than a sleep.’
7. *Devoutly*.—What two meanings may attach to this word?
10. *Rub*.—The difficulty. A term of bowls, meaning any impediment causing a bowl to turn out of the direct course. Of King John iii. 4, 128; Troilus and Cressida, iii. 2, 52; also BACON’S *Essay Of Wisdom for a Man’s self*. ‘Which set a *bias* upon their bowl.’
12. *Coil*.—The metaphor is taken from a ‘coil’ of rope. The word implies ‘tumult,’ ‘confusion,’ ‘trouble.’ It may be viewed, too, as including the effect of that which *oppressively* encircles, like the coil of a serpent around its prey.
13. *Must give &c*.—Must make us stop and think.
Respect.—Consideration.
14. *Calamity*. Trench connects this word with *cado*, ‘I fall.’ The ordinary etymology derives it from *calamus*, ‘a stalk,’ hence ‘a blight that attacks the grain.’
Of so long life.—This phrase is the *objective complement* of ‘makes’ and means ‘so long lived.’
16. *Contumely*.—Rudeness, insolence.
18. *Office*.—Abstract for concrete—those in office; so also *merit*,—the deserving ones. Examples of METONOMY.
19. *Takes*.—Receives at the hands of, or submits to.
20. *Quietus*.—A law term, suggested by ‘the law’s delay,’ meaning ‘a settlement.’
21. *Bodkin*.—A dagger. From WELSH *bidogyn*, a poniard.
Bare.—May mean either ‘unsheathed’ or ‘simple.’
Fardels.—‘Bundles’ or ‘burdens.’

22. *Grunt*.—‘Seems to be the same word as *groan*.’—RICHARDSON. In *Julius Cæsar*, iv., 1, we have ‘To groan and sweat under the business.’

24. *Bourne*.—From FR. *borne*, originally ‘a raised bank,’ and so ‘a boundary or limit.’

23. *Conscience*.—Is this true?

29. *Native hue*.—Natural color. As we sometimes use the word *flush*.

Thought.—The word is used in the same sense as in the verse, Matt. vi., 32. ‘Take, therefore, no *thought* for the morrow’; it means *care* or *anxiety*.

30. *Enterprises*.—From the LATIN *inter* ‘between’ and *prehendere*, ‘to seize or grasp’ through the FRENCH *enterpris* ‘an undertaking.’

31. *This regard*. Of the future.

Their currents.—As any obstacle turns a stream out of its course, so this thought of ‘what may come’ turns aside enterprises of great importance—and thus the resolutions are not carried into effect.

Lose the name of action. The last few lines may be thus paraphrased.—The first flush of resolution is changed into the paleness of fear and hesitation by the suggestions of conscience and our design to accomplish what seems of solid value and great importance is utterly discouraged, and what should have resulted in action ends in disappointment and failure.



III.—*PROSE EXTRACTS.*



ORIGIN OF THE ENGLISH NATION.

BOOK V. PAGES 140-141.

Fought under William.—The battle of Hastings was fought 1066.

Each other.—This use of the pronoun may be supported by considering the *gran dsons* as forming *two parties* ; if we regard the *individuals*, the other form, *one another*, is preferable.

Great Charter.—MAGNA CHARTA was signed by the king at Runnymede, 1215.

Physical barriers.—Natural barriers, such as mountains, large bodies of water, &c.

Mutual animosity, &c.—Hatred such as *one* nation would feel towards another.

Morally separated.—What does this mean ?

Further.—Why would *farther* be a preferable word.

Enmity.—Give the corresponding English term.

One homogeneous mass.—The discordant elements, Saxon and Norman, had become so blended that the one could not be distinguished from the other. This process of amalgamation, covered, according to Macaulay, about 100 years, for JOHN became king, A.D. 1199, and the death of his grandson EDWARD I., took place in 1307.

The time of Richard I.—Richard began to reign in 1189.

Imprecation.—Give the SAXON equivalent.

The sources of the noblest rivers, &c.—Give, in your own words, the substance of this sentence.

Sterile and obscure.—Barren and dark.

Then.—Notice how Macaulay begins each sentence with an emphatic *then*. This frequent recurrence of the same word at the beginning of successive sentences is an example of the Rhetoric Figure ANAPHORA.

Islanders.—This word is not, as is generally supposed, of CLASSIC origin. The word *island*, formerly spelled *iland*, is of SAXON origin, *ea* ‘water’ and *land*.

In politics, &c.—They were *isolated*, or cut off from the rest of the continent; their *politics*, *feelings*, and *manners* were, so to speak, *their own*.

Its identity.—Notwithstanding the various changes, the constitution remains in every *essential* the same as it was when the foundation was laid.

Archetype.—The original pattern or model. Green says: “The Parliaments which Edward I. gathered at the close of his reign are absolutely identical with those which still sit at St. Stephens.”

New world.—Why is this continent so called? Give date of discovery.

Imperial jurisprudence.—The science and knowledge of law, as exemplified in the Institutes of Justinian the Great, Emperor of the East, about A.D. 527, who commissioned ten learned civilians to form a new code from his own laws, and those of his predecessors.

Cinque Ports.—The *five ports*, viz: Dover, Hastings, Romney, Hythe and Sandwich, which had been enfranchised in the time of EDWARD THE CONFESSOR, were erected into a separate jurisdiction after the battle of Hastings. They were so called by way of eminence on account of their superior importance, as having been thought to merit particular regard for their preservation against invasion. They are governed by a keeper with the title of *Lord Warden of the Cinque Ports*, the seat of whose administration was in Dover Castle.

They were obliged to furnish, for the purpose of the Crown, such shipping as was required, as there was not *permanent* navy previous to the reign of HENRY VII. In the time of EDWARD I., they were bound to provide no fewer than 57 ships, fully manned and equipped at their own cost. Three other ports have been added to the original five : Winchelsea, Rye and Seaford.

Ancient Colleges.—As Merton, Exeter, Oriel, Queen's, New, St. Mary's Hall, at Oxford ; and Clare, Pembroke, Gonville and Caius, Trinity Hall and Corpus Christi. All these Colleges were founded not later than the 14th Century.

National seats of learning.—Oxford and Cambridge.

Languages of the south.—Generically called the ROMANCE languages, as Italian, Spanish, Portuguese, &c.

Dawn of that noble literature.—During this period flourished Lanfranc, Anselm, John of Salisbury, Johannes Dun Scotus, Roger Bacon, William of Malmesbury, Geoffrey of Monmouth, Joseph of Exeter, and many others of equal note. These but prepared the way for Chaucer, Gower, &c.

EXECUTION OF MARY QUEEN OF SCOTS.

BOOK V. PAGES 192-3-4.

Consult Collier's 'British History,' TUDOR PERIOD, Chap. vi. and part of Chap. v.; also Green's 'Short History, &c.,' Chap. vii. Secs. iv. vi.

1. *The two Earls.*—Kent and Shrewsbury, who were empowered to carry into effect the warrant for Mary's execution.

Fotheringay.—In Northamptonshire.

That soul, &c.—An example of *direct* quotation.

The request, &c.—Possibly that her corpse might be buried, as she asked, ‘in holy ground, especially near the late queen, my mother.’

Babington.—A young gentleman of wealth and family who had been beguiled into a conspiracy against Elizabeth’s life. The fourteen conspirators were sentenced to undergo the dreadful penalty decreed by law to traitors.

Sacred person.—What is the force of the epithet *sacred*?

Almoner.—An officer to whom the distribution of alms or charity was entrusted.

This favor.—Of receiving the Blessed Sacrament.

Were bathed in tears.—An example of *HYPERBOLE*, a Figure in Rhetoric by which expressions are used that convey to the hearer more than is really intended to be represented.

With decency.—In a becoming manner. The word is derived from the *LATIN* *deceat*, ‘it is becoming.’ Cf. Milton’s *Il Penseroso* l. 36. ‘Over thy *decent* shoulders thrown.’

Testament.—Her will, as *witnessing* how she wished to have her property disposed of. The same word occurs in the extract from *Julius Cæsar*.

King of France.—Henry III.

Duke of Guise.—Mary’s kinsman who favored the massacre of St. Bartholomew. By order of Henry III. he was stabbed to death.

Wonted time.—Usual time for retiring. The word is formed from the perfect participle *wont*, of the old verb *wone*, ‘to inhabit,’ and hence ‘to do habitually,’ A.S. *wunian* to ‘dwell, persist, continue.’—GER. *wohnen, gewohnt*.

Chamber.—Formed by EPENTHESIS (insertion of a letter) and METATHESIS (interchange of contiguous letters), from LATIN *camera*. FRENCH *chambre*.

Paulet's.—Sir Amyas Paulet was one of the keepers of Mary 'selected by Leicester for the ungracious office of embittering the brief and evil remnant of her days.'

Agnus Dei.—An ornament representing the 'Lamb of God.'

Pomander chain.—FR. *pomme d'ambre*, 'apple of amber,' a perfumed chain.

Crucifix.—A cross with the figure of our Saviour attached to it.

He melted into tears.—Another example of HYPERBOLE.

Constant in my religion, &c.—An example of CLIMAX.

For definition, see extract from *Julius Cæsar*.

Kingdom, honor, right.—Another example of CLIMAX.

Beale.—Sir Robert Beale, who had been sent to the Castle to announce to Mary the sentence of the commissioners, as confirmed by Parliament.

Attire.—Head-dress—This word, from FRENCH *atours* 'dress,' is not used now in this *restricted* sense. Cf. Milton's *Ode on Time*, * * * 'Attired with stars, we shall forever sit,' i.e., crowned with stars. See also LEV. xvi. 4.

Her son.—James VI. of Scotland and I. of England.

Discovered.—Exposed to view. Cf. Ps. xxix. 19. From LATIN *dis* and *cooperire* through the FRENCH *découvrir*.

Other sentiments, &c.—Examine the grammatical accuracy of this last line.

NOTE.—Sir Walter Scott, when writing of this particular trial says, "The evidence which was brought to convict the Queen of Scotland, was such as would not now affect the life of the meanest criminal."

CHARACTER OF ELIZABETH.

BOOK V. PAGES 198-9, 200.

The following references may be found useful:—
Green's 'Short History of the English People,' Chap.
vii. Sec. iii., and Collier's 'British History,' TUDOR
PERIOD, Chap. v.

Exposed, &c.—Who have been more *abused* by enemies or
flattered by friends.

Any.—Now generally followed by 'one.'

Length of administration.—45 years, the longest reign in
English History, except that of Henry III., who
reigned 56 years, and that of George III., who reigned
60 years.

Prejudices—This word means literally 'judgments formed
beforehand,' not necessarily *unfavorable*; though now
the word is generally used in this sense. Compare the
word *censure*, and see note on word in extract from
Julius Cæsar.

Panegyrics.—Fulsome praises.

Religious animosities.—In consequence of the Reforma-
tion, now at its height.

More active and stronger qualities.—How may this colloca-
tion of words be improved?

Her heroism, &c.—She was *brave* without being *rash*;
frugal without being *greedy, &c.*

Lesser infirmities.—'The rivalry of beauty' may possi-
bly refer to Mary Queen of Scots.

Endowed, &c.—Possessed of great self-control.

Toleration.—Allowing religious bodies to hold their own
views, though differing from the established religion of
the country Sir James Mackintosh, Vol. ii. Chap. xv.
writes: "There can be no doubt that the administra-

tion of Bacon and Cecil far surpassed in approaches to toleration all contemporary governments."

Her own greatness, &c.—Examine the syntax of this concluding sentence.

Wise ministers.—As Nicholas Bacon, Cecil (Lord Burleigh), Walsingham.

Brave warriors.—As Drake, Frobisher, Hawkins, Wynter, Lord Howard of Effingham.

The force of the tender passions.—Leicester, Essex, and Raleigh, were special favorites.

Combat.—The mental struggle.

Survey her.—Look at her. *Survey* from FRENCH *sur*.

LATIN *super* 'above,' and *voir* from LATIN *video* 'I see.'

Her enemies.—As the Guises in France, and Philip in Spain.

BATTLE OF NASEBY.

BOOK V. PAGES 207, 8, 9, 10, 11, 12.

For sketch of Cromwell see Collier's 'British History,' STUART PERIOD, Chap. ii. iii.

FAIRFAX, THOMAS, LORD, on the outbreak of the Civil War, 1642, espoused the cause of the Parliament, was made General of the Cavalry, and won the battle of Marston Moor, 1644. In 1645, when the Earl of Essex resigned his position as General of the Parliamentary forces—the 'New Model'—Fairfax was appointed in his place. In a short time Cromwell, who had been appointed Lieutenant-General, obtained such influence over him, that he was virtually only second in command. In June, 1650, when he refused to march against the Scots, who had proclaimed Charles II. King,

Cromwell was appointed Commander-in-Chief. Fairfax then withdrew into private life, but we find him a member of Cromwell's first Parliament, 1654, and after Cromwell's death he aided in the Restoration, being one of the delegates 'sent to the Hague in 1660 to promote the return of Charles.' He died in 1671.

The new model.—"The principles on which Cromwell had formed his Ironsides" (see Note below) "were carried out on a larger scale in the New Model. The one aim was to get together twenty thousand 'honest' men. 'Be careful,' Cromwell wrote, 'what captains of horse you choose, what men be mounted. A few honest men are better than numbers. If you choose godly, honest men to be captains of horse, honest men will follow them.' The result was a curious medley of men of different ranks among the officers of the New Model."—GREEN. *History of the English People.*

Is summoned.—An example of the *historic present*. This form is used when the writer desires to represent vividly some past event, as though it was actually taking place at the time. It occurs very often in this selection. The use of the two forms in the same piece is considered inelegant. *Summoned.*—LATIN *summono*, (*sub* and *mono*) 'I warn privily.'

Ironsides.—A regiment of a thousand men raised by Cromwell, formed strictly of 'men of religion.' No blasphemy, drinking, disorder, or impiety was allowed. The command of these men was not restricted to 'men of birth,' but 'men patient of wants, faithful and conscientious' were selected by Cromwell. Of them Cromwell writes:—"Truly they were never beaten at all."

Roundheads.—This name was given by the Royalists to the Puritans, or friends of the Parliament, who dis-

tinguished themselves by having their hair cut close to the head, while the Cavaliers wore theirs in long ringlets. See *Extract History in Words*.

Presently.—Instantly.

They would not stay, &c.—They would not await the arrival of the king.

Naseby was situated in the County of Northampton, on the north-western border, 12 miles north of the town of that name.

RUPERT, PRINCE, was the son of Frederick V., Elector Palatine, and Elizabeth, daughter of James I. of England. Becoming an exile through his father's misfortunes, he took service under his uncle, Charles I., and proved himself a daring cavalry officer, distinguishing himself at Edge Hill (1642). His rash impetuosity lost for the King both Marston Moor and Naseby. The King was so displeased that he dismissed him from his service, but he was afterwards (1648) recalled, and made commander of that part of the fleet that adhered to Charles II. After being defeated by Admiral Blake, he made his escape to the West Indies, and for a time led a predatory life, seizing upon English and other merchantmen. Eluding the vigilance of Cromwell, he made his escape to France and joined Charles II. at the Court of Versailles. After the Restoration (1660) he had command of the fleet against the Dutch, and greatly distinguished himself. The last ten years of his life were devoted to chemical, mechanical, and physical research. He was one of the founders of the Hudson's Bay Company, and his name is associated with this country in that portion known as Rupert's Land. He was also the inventor of the philosophical toy called Rupert's drop. He died in 1682.

LANGDALE was one of the 'seven that shall be excepted

from pardon.' Such was the decision of the Parliament on Nov. 6th, 1648. This was in consequence of his being of the number of those who 'did adhere to or bring in the Scots in their late invading of this kingdom under Duke Hamilton.' He was confined in Nottingham Castle, from which he managed to escape. He died in 1661.

ASHLEY.—Probably the writer means Sir Jacob Astley, the royalist, a faithful adherent of the King, who was appointed Major-General under Lord Lindsay and commanded at the battle of Edgehill, the opening battle of the Civil War.

LISLE, SIR GEORGE, was knighted by the King for conspicuous bravery at the battle of Newbury. He defended Colchester against the rebels; but being obliged to surrender, was tried, condemned and shot.

IRETON.—Carlyle in his *Oliver Cromwell* thus describes Ireton who at the time, 1646, was Commissary-General in the Parliamentary Army, and son-in-law to Cromwell. "A valiant man. Once B.A., of Trinity College, Oxford, and student of the Middle Temple; then a gentleman trooper in my Lord General Essex's Lifeguards, now Colonel of Horse, soon member of Parliament, rapidly rising." In the Irish campaign of 1649, he was third in command, and on Cromwell's being recalled in consequence of the threatening state of affairs in Scotland, he was appointed Deputy. He died at Limerick at the end of the second year of his office.

PRIDE.—The name of this Colonel will always be associated with the following incident:—

In order to bring about the condemnation of Charles I., two regiments under the command of Colonel Pride were sent, December 6th, 1648, to coerce the House of Commons. Forty-one members of the Long

Parliament who were favorable to a compromise were imprisoned in a lower room of the House, 160 were ordered to go home, and only 60 of the most violent of the Independents were admitted. The clearance was called *Pride's Purge*, and the privileged members under the name of the *Rump*, or rag-end of the Long Parliament (1641-1653), were five years later themselves sent adrift by Cromwell.

Warren.—A surface of poor, dry and sandy soil.

Presage of victory.—Was it not prophetic of? Did it not foretell victory?

Broom.—A well-known native shrub of Britain, growing in dry soils, and bearing large, yellow flowers—its 'golden glory.'

Manœuvring.—This word is properly applied to 'work done by the hand.' It is derived from the LATIN *manus*, 'the hand' and *opera* 'work,' through the FRENCH *main* and *œuvre*. In a derived sense it means 'skilful management.'

Artillery.—"Leaving the perplexed question of the derivation of this word, it will be sufficient to observe that while it is now only applied to the heavy ordnance of modern warfare, in earlier use any engines for the projecting of missiles even to the bow and arrows, would have been included under this term."—TRENCH. See 1 Sam. xx. 40, for primary use of the word.

Forlorn hope.—This name is given to a body of men selected to lead a desperate attack.

Queen Mary !—Why does Rupert use this exclamation?

Halberd.—A combination of spear and battle-axe with a shaft about six feet long.

The Invincible.—Cromwell.

To stay the pursuit.—To stop chasing them.

Rallying.—Spencer writes the word 'really,' which will be formed from LATIN *re*, *ad* and *ligo* 'I bind.'

Fighting with the butt-ends, &c.—Usually termed ‘clubbing their muskets.’

Muskets.—“As the invention of fire-arms took place at a time when hawking was in high fashion, some of the new weapons were named after those birds, probably from the idea of their fetching their prey from on high. *Musket*, has thus become the established name for one sort of gun.”—NARES.

To and again.—To and fro; backward and forward.

Colors.—Standards, or ensigns.

That rock.—The regiment referred to above.

Will you go, &c.—‘Will you expose yourself to instant death?’

The foolish boy.—He was then 26 years of age.

Trophies.—Emblems of victory. In ancient times the victorious army used to erect some memorial on the spot where the enemy *turned* (GREEK, *trepein* ‘to turn’) and fled.

The train.—The body of men.

Again?—What is the force of this question?

To the field.—Whose order is this?

They have no ‘cause’ to fight for.—Explain the word ‘cause.’

CLARENDON, (EDWARD HYDE) EARL OF, was born in 1608, and died 1674. This celebrated statesman began his political career in 1540, and at first joined the Long Parliament in their attacks upon the King. He separated himself from his party on the question of dissolving the House without its own consent, and from that time he attached himself to the royal side, and became a great favorite. After the breaking out of the Civil War he was made Chancellor by Charles, and in 1646 he accompanied the king in his flight; while he was sojourning in the Isle of Jersey he began to

write his *History of the Rebellion*. After the execution of Charles I., Hyde accompanied Charles II. in his wanderings. After the Restoration he once more enjoyed the Chancellorship, and was made Earl of Clarendon. After the first attempt made by his enemies to impeach him for high treason, he was obliged to resign the great seal, and when a second impeachment was commenced, he anticipated the bill of banishment by withdrawing to the Continent. He died at Rouen.

Peasant.—We obtain this word from the LATIN *paganus*, 'a villager,' through the ITALIAN *paesano*, and the FRENCH *paysan*.

Frightful, &c.—By placing the adjectives in this abnormal position the writer gives greater effect to his words, and we dwell more upon the *description* than on *what is described*.

NOTE.—A reference to Carlyle's *Letters and Speeches* of OLIVER CROMWELL is recommended. See Letter xiii.

CROMWELL'S EXPULSION OF THE PARLIAMENT.

BOOK V. PAGES 213-4-5.

Historical Notes.—England was at this time engaged in a war with Holland, which was brought about in this way. The Dutch enjoyed a large carrying trade, but the 'Navigation Act' prohibited foreign nations from importing into England anything but the products of their own countries, and the English also

claimed salutes from all vessels in the Channel. In consequence, a collision took place in the Channel between Blake and Van Tromp, which led to a declaration of war, and immediately on its declaration the army demanded the dissolution of the House, while the members resolutely refused. When the Dutch under Ruyter were defeated, they replaced him with the veteran Van Tromp, who swept the Channel in triumph, and defeated Blake. With this the hopes of the Parliament fell, and a compromise was effected, by which they promised to retire in November, while Cromwell consented to a reduction in the army. But when shortly after, Blake once more defeated Van Tromp, the hopes of the Parliament revived, and they refused to abide by their former agreement. A conference was held between the leaders of the Commons and the officers of the army, who demanded that the Parliament should be at once dissolved. On the second meeting of the conference it was noticed that the leading members of the Parliament were absent, as Vane was pressing through the House his Bill for "a new Representative." Cromwell immediately summoned a company of musketeers, left Whitehall, and presented himself at the House of Commons.

Bradshaw, John, was an English lawyer who, besides being one of the Commissioners of the Great Seal, was Chief Justice of Chester. He was President

of the Commission that tried King Charles. Unbending, as he was, in his feelings against royalty, he was equally averse to the usurpation of Cromwell, whom he opposed in his proceedings to dissolve the Parliament. After the death of Cromwell, who did not dare to supersede him in the Chief Justiceship, he became President of the Council.

Harrison, Thomas, was one of Cromwell's Generals, and one of those who condemned Charles I. to death. After the Restoration, 1660, he was tried as a regicide and executed.

Sidney, Algernon, was the second son of Robert, Earl of Leicester. During the Civil War he took sides against the King, and distinguished himself as a colonel in the Parliamentary army. He was appointed one of Charles's judges, but declined to appear in that court. During Cromwell's protectorate, being a violent republican, he withdrew to the country and there wrote his celebrated *Discourses on Government*. After the Protector's death he again entered public life, but on the Restoration withdrew to the continent. He afterwards returned and was pardoned by the King. After the Commons had been defeated in their attempt to exclude the Duke of York (afterwards James II.) from the throne, Sidney joined the council of Russell, Essex, and Monmouth to resist the Duke's succession. Or

the discovery of the conspiracy, Sidney and others were thrown into prison. This conspiracy is generally known as the *Rye-house Plot*, so called because the King and his brother were to be assassinated as they passed the Rye-House on their way to London. When placed on his trial, as there was but one witness against him, his *Discourses*, as yet unpublished, were pressed into service and construed into treason. His defence that papers were no legal evidence, was overruled. He was declared guilty, condemned and executed, in 1683.

Vane, Sir Henry, was son of the Sir Henry Vane who was Secretary of State under Charles I. After leaving Oxford, he resided at Geneva, and there imbibed those Puritan principles that rendered him so conspicuous. He was among the 'Puritan Emigrants' who came over in 1635 to Massachusetts, of which colony he became Governor. On his return to England he warmly espoused the Republican cause, was sent to Parliament, and, with Pym and the anti-Court party, took an active part in some of the great measures of the day. In the Commons he was the representative of the extreme party of Reformers, the Independents, who were equally hostile to Presbyterianism, as to Episcopacy. On the breaking out of the Civil War, he became very conspicuous in the military and theological politics of the day. When the Com-

monwealth was established, he was one of the Council of State, though his antipathy to Cromwell was very marked. After the dissolution of the Commons, he offended Cromwell by writing a book which was so hostile to the Protectorate that he was imprisoned in Carisbrook Castle for four months. After the Restoration, being one of the twenty excluded from the *Act of general pardon and oblivion*, he was tried for high treason, found guilty, and beheaded on Tower Hill, June 14th, 1662.

Whitelock, Bulstrode, was returned to the Tory Parliament in 1640, and was Chairman of the committee for the impeachment of Strafford. During the Civil War the Parliament made him Governor of Henley-on-Thames, and he was one of Cromwell's advisers. After the war he resumed his law practice, and in 1648 was appointed one of the Commissioners of the Great Seal. As his views did not coincide with Cromwell's ambition, he was sent on an embassy to Sweden. On his return he became very popular, entered Parliament, and received the thanks of the House with £2000. After the death of Cromwell he became sole keeper of the Great Seal, though he had previously been deprived of that office by the jealousy of Cromwell. After the Restoration he gave in his adhesion to the new régime, and was allowed to live and die in peace.

This eventful moment. (See first Note above.)

Big with.—The same idea is sometimes expressed by *fraught with*. Cf.—

The clouds ye so much dread,
Are *big with* mercy and will break
In blessings on your head.

Lobby.—From GER. *laube* ‘a bower.’ What does the verb mean?

Parliament.—The root of this word is the FRENCH, *parler*, ‘to talk.’ Cf. *Parlor* ‘a room for talking in.’

The speaker, &c.—So called because he acts as the *Spokesman* of the Assembly by whom he is elected. It is his duty to settle questions of order, and to call for the *Yeas* and *Nays*, i.e., put the question on any subject of debate. He cannot vote except in Committee, when he is out of the Chair; in the case of an equality of votes, he has the privilege of giving the *casting vote*. The Speaker was LENTHALL.

Put off his hat.—Members of Parliament may remain covered, except when they are addressing the Chair.

Vituperation.—Abuse.

Apostatized.—This word properly means to forsake one’s religious principles.

You are no parliament.—“It was now a mere fragment of the House of Commons; the members of the Rump—as it was contemptuously called, numbered hardly a hundred, and of those the average attendance was little more than fifty.”—GREEN. (See also note on *Pride*, Colonel, in extract *Cromwell’s Expulsion*, &c.)

He might have prevented, &c.—Criticise these remarks, as forming part of a direct quotation.

Juggler.—Derived through the FRENCH, *jongleur*, from the LATIN, *joculator*, ‘joker.’

Scandal.—Properly means ‘a stumbling block,’ here used in a derived sense, a *disgrace*.

Peculation.—Appropriating to himself what did not belong to him. The word is derived from the LATIN *peculium*, which meant property that a son or slave was allowed to have, independent of the control of father or master.

Bauble.—The mace, a staff surmounted by a Crown, as the emblem of *royalty*, is significantly termed a bauble.

Dissolved.—This word, when applied to Parliament, means that by an expression of the Royal pleasure, the Parliament has ceased to exist, and, as a consequence, a new election of members must take place. On the other hand, Parliament *adjourns from day to day*, and is *prorogued*, when the Session closes. After a prorogation, notice of meeting for *despatch of business* must be given.

Parricidal.—The title *parricide*, derived through the FRENCH, from the LATIN, *pater*, ‘a father,’ and *cædo*, ‘I kill,’ is applied to one who murders either parent.

NOTE.—The student is further referred to CARLYLE’S *Oliver Cromwell*, Letter cxxvi.

DEATH OF GEORGE III.

BOOK V. PAGES 278-9.

Historical Note.—George III., of the House of Hanover, grandson of George II., ascended the throne in 1760. He is thus described by Green in his *History*, “He had a smaller mind than any English King

before him, save James the Second. He was wretchedly educated, and his natural taste was of the meanest sort." It was during his reign that the American colonies revolted and declared their independence. The political writer, JUNIUS, found material for his famous letters chiefly in the actions of two of the leading ministers of the day. Another memorable event was the impeachment of WARREN HASTINGS for cruelty and oppression in India. The stirring events of the French Revolution also occurred during this same eventful period, and the names of WELLINGTON, NAPOLEON and NELSON, stand forth prominently in connection with British history. After a reign of 60 years (his son was Regent for nine years from 1811), he died January 29th, 1820.

Famous order.—The Order of the Garter, instituted in the reign of EDWARD III.

The queen.—Queen Charlotte, who died 1818.

Harpichord.—A musical instrument introduced into England early in the 17th century. In shape it was like a grand piano, to which its internal arrangements were also similar.

The darling, &c.—The Princess Amelia, the youngest and favorite child, who died 2nd November, 1810, aged 27 years.

Lear.—In the legendary History of Britain, King Lear is supposed to have lived about eight centuries before the Christian era. He had three daughters, of whom the youngest, Cordelia, was the best

loved. He 'was driven off his throne' by the husbands of his two older daughters, and 'buffeted by rude hands'—the unnatural treatment received from his two oldest daughters—he went forth a wandering beggar, "the childish imbecility to which he was fast advancing, changing into the wildest insanity." Cordelia and her husband, a Prince of Gaul (France), according to the legend, replaced him on the throne; while Shakespeare's play makes both Lear and Cordelia fall into the hands of the oldest sister and her paramour. By their order Cordelia is hung in prison, and the tragedy closes with Lear bringing in the dead body of 'the darling of his old age,' and dying heart-broken over it. The ballad in Bishop Percy's *Reliques* gives substantially the same story as Shakespeare does, only that Cordelia is slain in battle.

THE ACADEMY OF LAGADO.

BOOK V. PAGES 376-7.

The following extract is taken from Swift's greatest and most characteristic satire, the most durable monument of his style and originality of conception—*Gulliver's Travels*—a vast and all-embracing satire upon humanity itself. The work is written in the character of a plain, honest, ship surgeon who

describes the strange scenes and adventures through which he passes, and is noted for the wonderful richness of invention that it displays, and the exquisite art with which the most impossible and improbable adventures are related. The contrast between the absurd inventions and the gravity with which they are related, forms the great charm, and is peculiarly characteristic of Swift, not only as a writer but also as member of society, for it is said that he was never known to laugh, but that 'he poured forth the quaintest and most fantastic inventions with an air of gravity and sternness that kept his audience in convulsions of merriment.' This prototype of *Robinson Crusoe*, having been shipwrecked and having lost all his companions, visits such countries as Lilliput, famed for its *pigmies*, Brobdingnag noted for its *giants*, the flying Island of Laputa, and that particular part known as Balnibarbi, a land occupied by *projectors*. Swift's object in writing this particular part of the *Travels* was to satirize the follies and abuses of learning and science ; but his ridicule in this portion of the work is deficient in point and propriety, being aimed at *imaginary* follies. Besides 'the author was not sufficiently versed either in physical science or ancient learning to be able to ridicule with much effect the abuses of the one or the follies of the other.' This description of the Academy is a very poor imitation of the College of Philosophers, as described by Rabelais.

The Academy.—The name is derived from the public garden of that name near Athens, in which the philosopher Plato used to give instruction to those who wished to hear him.

School.—This word must be understood as embracing those who, in the academy, were making *politics* their study, just as we say, *School of Medicine, Law School, &c.*

Score.—How would you trace the meaning of the word, as here used, to its primary meaning ‘to cut,’ from A.S. *scyran*?

Ministers.—What does the word mean here?

Chimeras.—Visionary ideas. The word is an adaptation of the classic ‘Chimæra,’ a fabulous monster of *Lycia*.

By the vices.—By reason of.

Stored, &c.—Supplied with medicines, suited to each malady.

Business.—According to EARLE. *Philology of the English Language*, this is one of those words that ‘wear a Saxon mask.’ It looks as though it were made up of the suffix *ness* and the root *busy*; whereas, it is simply the NORMAN *besonge*, meaning ‘occupation,’ the old plural form being *besoingnes*. He comes to this conclusion because though the ‘adjective’ *busy* (A.S. *biseġ*) is found, in Saxon the—*ness* derivative from it is not found.”

NOTE ON DIFFERENT KINDS OF SATIRE.

THOMAS ARNOLD lays down this distinction between the *three* kinds of Satire—Moral, Personal and Political.

“By the first is meant a general satire on contemporary morals and manners.” “Personal Satires are those which are mainly directed against individuals. In

purely personal satire, the chances are so small in favor of the chastisement being administered with pure impartiality and justice, that the world rightly attaches less value to it than to moral satire. The occasions when personal satire becomes really terrible are those when, in the midst of a general moral satire on prevailing vices or follies, the acts and character of individuals are introduced by way of *illustrating* the maxims that have just been enunciated. The attack has then the appearance of being unpremeditated, and its effect is proportionally greater." "Political Satire castigates, nominally in the interest of virtue, but really in the interest of a party, the wicked or contemptible qualities of the adherents of the opposite faction."

HISTORY IN WORDS.

BOOK V. PAGES 411-17.

This lecture.—The lectures from which this extract is taken were delivered by Archbishop Trench, then Dean of Westminster, to the pupils of the Diocesan Training-School, Winchester.

To acquaint yourselves.—To make yourselves familiar with. *Acquaint* is derived from the FRENCH, *accointer*, and this from LATIN, *ad* and *cognitus* 'known.'

Aloof in spirit.—The student in his research need not be influenced by the scorn, &c., that prompted the giving of the particular name. *Aloof*. A 'seafaring term,' perhaps from *a* and *luff*.

Cavaliers.—This word from meaning 'a knight,' was transferred to a gay, military man, and hence very appropriate to those who supported Charles I.

Quaker.—"The derivation of the term is somewhat obscure; but as the Ranters are thus denominated from their ranting or boisterous worship, so it may be fairly concluded that Quakers received that appellation from the meekness of theirs, being, during their worship, or supposed to be, in a state of fear and trembling, or in other words, *quaking* for their offences."—PULLEYN.

Puritan.—This name was first given in 1564, to the Non-Conformists who in the reign of Elizabeth wished for *purity* of doctrine, but was afterwards applied to all who were strict and serious. It was first devised by Sanders the Jesuit.

Roundhead.—The followers of Cromwell were so-called because they wore their hair cut close to their head, while the Cavaliers wore theirs in ringlets. Another origin of the name is suggested. The Queen, at Stafford's trial, on seeing Pym, enquired who that *round-headed* man was, because he spoke so strongly.

Whig.—The word is of Scottish origin, and is supposed to be derived from *whiggam*, a word used by Scottish peasants in driving their horses—the drivers being called *whiggamores*, contracted into *whigs*. Sir Walter Scott tells us that the insurrection which broke out immediately after the defeat of the Duke of Hamilton at Preston, in 1648, called the 'Whiggamores' Raid,' derived its name from "the words *whig, whig, i.e., 'get on,' get on,*" which is used by the western peasants in driving their horses." Others derive it from the word "whey," with a taunting allusion to the "sour milk" faces of the fanatical Ayrshireman. See Green, Sec. viii. Chap. 8. As a *political* term, the party who opposed the cause of the Royal Family received this name in 1679.

Tory.—The primary meaning of this word seems to be 'robber,' or 'savage.' The title "belonged properly"

so Trench says elsewhere, "to the Irish bog-trotters, who, during our civil wars, robbed and plundered, professing to be in arms for the Royal cause; and from them transferred, about the year 1680, to those who sought to maintain the extreme prerogatives of the Crown."

Nickname.—Two etymologies are given: the one FRENCH, *nom de nique*, 'name of contempt,' and the other *neke* or *eke*, *name*, the *n* of the article being prefixed to *eke*, i.e., 'additional.'

Lutherans.—From Martin Luther, about 1530. "The name was given by Dr. Eck, one of the earliest who wrote against the Reformation."—TRENCH.

Methodists.—"The ardent piety and *rigid observance of system* in everything connected with the new opinions, gained for the Wesleys' followers the 'appellation of Methodists.'" Date 1729.

Franciscans.—These monks got their name from their founder, S. Francis D'Assisi (1209). From the color of their dress they are sometimes called the *Gray friars*. Another order, the 'Dominicans,' founded by Dominic, (1200), a Spanish priest, were allowed, about 50 years after his death, to settle in that part of London since called *Blackfriars*.

Fifth Monarchy Men.—This sect sprang up in the time of Cromwell, who they suppose, was to found the fifth great monarchy of the world, during which Christ should reign on earth one thousand years. The other four monarchies were the *Babylonian*, *Persian*, *Macedonian*, and *Roman*.

Seekers.—These got their name from having no determinate form of religion, but being in search of one.

Levellers.—In 1647 there arose in the army "a very terrible 'Levelling Party,' a class of men demanding the punishment of the 'Chief Delinquent.'" In 1649 this levelling spirit was stamped out.

Independents.—So called because they upheld the right of every man to worship God according to the bidding of his own conscience.

Friends.—From their saluting one another by the title of friend.

Rationalists.—Flourished in the time of the Commonwealth and adopted *reason* (LATIN *ratio*) as a sole and sufficient guide in matters both of Church and State. Their successors in name reject revelation and tradition in matters of Faith, and also appeal to *reason* as infallible.

Latitudinarians.—"A class of English divines in the reign of Charles II., who were opposed alike to the high tenets of the ruling party in the church, and the Fanaticism which then distinguished so many of the Dissenters."—BRANDE. On this particular phase of religious thought, Green, in his *Short History of the English People* remarks, that they differed from both Puritans and High Churchmen, among other things "by their basing religion on a natural theology; by their aiming at rightness of life, rather than at correctness of opinion; by their advocacy of toleration and comprehension as the ground of Christian unity."

Eminent discoverer.—Amerigo Vespucci who visited this continent in 1499, whereas Columbus landed on the Bahamas, in 1492.

HUMBOLDT, VON ALEXANDER.—One of the greatest of naturalists, was born in 1769. As a student of nature he travelled a great deal through America and Asia. It is not easy to estimate the amount of his contributions to science. Among the many works that he published, his *Cosmos*, or Physical Universe, stands pre-eminent.

Hussites.—The followers of John Huss, of Bohemia, who

was convicted of heresy by the Council of Constance, and burnt by order of the Emperor of Germany, in 1415. He was prompted to make his investigations by reading the works of Wycliffe.

Specious.—However much this may appear to be true. The root of the word is *specio* ‘I see.’ How does ‘specious’ differ from ‘plausible?’

Examination.—This word in its primary sense means ‘a balancing,’ being derived from the LATIN *examen* (*exagimen*), ‘the tongue of a balance.’

Beguins. — (Be-geengs, or Be-gwins). This order of females, called after their founder Lambert le Begue, the ‘stammerer,’ was founded about 1180, in Flanders. They were not restricted by monastic vows, and were simply united for the purposes of devotion and charity. They were the earliest of all lay-societies of females united for pious purposes.

Middle ages.—What does this expression mean?

Picts.—The following etymology of the word has been suggested, “As the letter *p* often changes into *f* and *ct* into *xt* or *ght*, a ‘Pict’ is simply a *fixt* man. The folk who settled down in a place were the ‘Picts,’ and the ‘Scots’ were those who did not settle down. The ‘Picts’ were tribes who sought their living by building towns near the mouths of rivers, tilling the land and catching the fish; the ‘Scots’ pursued the course of the mountain ranges.” Jamieson in his *Scottish Dictionary*, gives a p. p. *picht*, meaning ‘settled.’

Tattooing.—This is a word borrowed from the isles of the Pacific, and means pricking the skin and filling the puncture with some coloring matter.

Tornado.—A SPANISH and PORTUGUESE word, implying a turning or whirlwind.

Calamities.—This word is generally derived from *calamus*

'a stalk,' and implies 'a *blight* affecting the crop.'
"Insomuch as the word was first derived from *calamus* when the corn could not get out of the stalke.—BACON. Trench, however, would connect the word with *cado*, 'l' and 'd' being interchangeable.

Conservative powers.—The power of saving, or keeping from change. Words frequently preserve in themselves a history, "like the fly in a piece of amber"; the fact may have passed away, but the record of it is embalmed in the word.

Fact of English History.—Explain this.

Weightiest.—Most important.

Expend, suspense.—Both derived from LATIN, *pendo*, hang.' Hence also *pound*.

Papyrus.—The use of this material ceased about the ninth century, its place being supplied by cotton paper made in the East. The introduction of paper-making in France dates from the 14th Century. In England its manufacture was much later.

Theories.—From a GREEK word meaning 'to see or contemplate'—are *ideas* or *fancies* as opposed to realities. Sometimes the word is used in contra distinction to *practice*; as the *theory* and *practice* of teaching.

LETTER TO THE EARL OF CHESTERFIELD.

BOOK V. PAGES 417-8.

Chesterfield, Earl of (Philip Dormer Stanhope), an English statesman and author, was celebrated as the representative of the fashion, elegance and high-breed-

ing of the day. In 1715, he entered Parliament, and afterwards, on the death of his father (1726), the House of Lords. Here, by assiduous practice, he became one of the best speakers, though in that particular he failed in the House of Commons. He filled several important offices, as Minister to the Hague, Lord Lieutenant of Ireland, and Secretary of State. His brilliant wit, polished manners, and elegant conversation gained for him the intimacy of Pope, Swift, Bolingbroke, and other eminent men of the day. Johnson, whose dictionary, on its appearance, he affected to recommend, styles him "a wit among lords, a lord among wits." Chesterfield is now best remembered by his *Letters* to his son Philip, which display wonderful knowledge of mankind, and contain a good deal of excellent advice, but are not entirely free from what is objectionable. If that 'blot' were removed, 'they should,' says Johnson, 'be put into the hands of every gentleman.'

Re-write the first sentence of the first paragraph so as to avoid the use of the passive voice.

To be so distinguished, &c.—An example of IRONY, a mild form of sarcasm, in which the meaning of the writer or the speaker is contrary to the words; or in which praise is bestowed when censure is intended.

The enchantment of your address.—I was attracted by your easy and affable manners. *Enchantment* is derived through the FRENCH *enchanter*, from the LATIN *incantare*. Distinguish between 'charm,' 'enchant,' and 'fascinate.'

Forbear to wish.—Could not help wishing.

Le Vainqueur, &c.—The conqueror of the conqueror of the earth.

Uncourtly.—Either of unpolished manners or not given to flattery. In latter sense, Cf. Goldsmith's, 'Unpractised he to fawn.'

Your outward rooms.—What we should call the ante-chamber, or waiting room.

Is not a patron, &c.—An illustration of the Figure SARCASM, a bitter, personal expression.

Indifferent.—Do not care for it.

Impart.—Cannot share it with others.

LETTER TO THE DUKE OF BEDFORD.

BOOK V. PAGES 418-20.

Historical Note.—Bedford, Duke of, John, was born in 1710. When thirty-four years of age he filled the position of "First Lord of the Admiralty, in which capacity he brought forward Keppel, Howe, and Rodney. In 1748 he became Secretary of State, and continued in that office till 1751. In 1756 he went to Ireland as Lord Lieutenant, and remained there with extraordinary popularity till 1761, when he was made Lord Privy Seal. Next year he went as Ambassador to Paris, and after his return was made President of the Council. He retained this office till 1766. He was, in 1768, chosen Chancellor of the University of Dublin, and died in 1771. All who have ever spoken of this excellent person, with the exception of Junius, have praised his frank and

honest nature, wholly void of all dissimulation and guile, and have borne a willing testimony to the soundness of his judgment, as well as his unshaken firmness of purpose.”—BROUGHAM, *Statesmen of the Time of George III.*

[The following letter is an illustration of *Personal Satire*. See note SWIFT'S *Academy of Lagado*.]

Esteem from the public.—The unpopular *Peace of Paris* (1763), by which Canada was secured to Britain, was negotiated by the Duke of Bedford, and gave rise to a variety of public commotions, which at length broke out into acts of open insurrection among the Spitalfield weavers. The Duke was also charged, but, according to Brougham, unjustly, with having received a bribe from the French Court.

Nice feelings.—Delicately sensitive. “The use of ‘nice’ in the sense of ‘fastidious,’ ‘difficult to please,’ still survives; indeed this is now, as in times past, the ruling notion of the word.”—TRENCH.

Resentments.—It is worth noting how this word, like many others, as villain, knave, churl, censure, &c., &c., has changed its meaning. On the first introduction of the word in the 17th century, ‘resentment’ simply meant ‘a sense’ or feeling of that which had been done for us, and was used to indicate both a *sense of gratitude* and a *sense of enmity*. It is the latter meaning that has clung to the word.

I shall leave, &c.—I shall allow others to describe your virtues.

The rest is upon record.—What does this mean?

You have still left, &c.—After every possible praise has been bestowed, there is still room for supposing that,

possibly, some 'good quality' may have escaped notice. In this paragraph there is a mixture of *sarcasm* and *irony*.

Considerable.—Important, or worthy of great regard.

The ironical language is now dropped. .

A name glorious.—One of the most noted of the Russell family, whose rise dates from the spoliation of the monasteries in the time of Henry VIII., was Lord William Russell, who opposed the designs of Charles II. and his brother, the Duke of York, to destroy the British Constitution and the established religion, and irritated them both by his endeavors, in concert with Shaftesbury, to pass the Exclusion Bill. Along with Algernon Sidney, he was convicted on a charge of sharing in the 'Rye-House Plot,' and beheaded in Lincoln Inn Fields, 1683.

The last created, &c.—The name Russell was, in the opinion of some, quite enough to beget the hope that the virtues of the father might be found in the son.

More instructive.—Nothing could have better taught men not to rely on a name, than your deeds have.

We may trace &c.—The writer resumes the sarcastic strain, for the remaining words of this paragraph are intended to convey a very different meaning from what they seem to indicate.

The eminence of your station.—See Historical Note.

The emoluments of a place.—His official salary. How does the word *emolument* differ from *profit*?

Regret the virtues.—Does this mean the *loss* or the *possession* of the virtues?

Theory.—This word, as opposed to *reality*, simply implies what exists in the mind. Junius means, "I will give you my *idea* of such a man." "I will sketch for you an ideal Duke of Bedford."

With suspicion.—He would hesitate to place unbounded confidence in him, and think it impossible for him to do wrong.

Violence of faction.—The extreme measures to which ‘love of the party’ frequently leads.

Encroachment of prerogative.—He would resist any arbitrary exercise of power, the mere result of ‘a special and exclusive right,’ if it interfered with the liberty of the subject. The word *encroachment* is very forcible, it means literally a drawing ‘to oneself on a hook.’ (Fr. *en croc*.)

Intrigues of opposition.—Replace *intrigues* with an English word.

His authority, &c.—People looking up to him as their guide, would hold the measures of government in esteem or would despise them.

Domestic misfortune.—The Duke had lately lost his only son by a fall from a horse.

Your grace, &c.—You will possibly recognize the likeness more quickly if I sketch a picture the very reverse of this one.

Peremptory conditions.—Upon the Duke of Bedford’s entering Lord Bute’s Ministry the second time (1765), he insisted, among other conditions, upon the dismissal of Lord Bute’s brother, Mr. Stuart Mackenzie, from office, though the king had promised it to him for life.

Interview with the favorite.—At this interview, which took place at the house of Lord Eglintoun, Junius tells us that Lord Bute told the Duke that he was determined never to have any connection with a man who had so basely betrayed him.

In a court of justice.—The Duke admitted in the Court of Chancery that he had received a large sum of money from a person whom he had undertaken to return to Parliament to represent one of his boroughs.

Borough.—A town that returns a member to Parliament.

In derivation the word is a kin to GERMAN *burg*, and GREEK *purgos*, ‘a tower,’ ‘a fortified place.’

Little corporation.—Bedford, where he was so hated that a number of strangers were admitted to the freedom. He was defeated in an election contest by Mr. Horne.

NOTES.—“This letter, viewed as an effort of personal satire, is one of the ablest specimens of the peculiar eloquence of Junius. The contrast of a fancied good character with the assumed bad one of the Duke of Bedford; the artful imputation of treachery won by bribes in negotiating of the Peace; the hinted coarseness and vulgarity of the object of his disparagement in his private pleasures; the recalling of that outrage to recollection with which the Duke had, on a former occasion, treated his sovereign; * * * * compose, together, an assemblage of splendid parts forming one of the most powerful and elaborate compositions of the author. The general excellence of the letter, however, is in some measure impaired by a *quaintness* inconsistent with that chaste delicacy of writing which can alone deserve the approbation of true taste. By *quaintness* is meant the use of that cast of thought, and that mould of style, which in propriety belong only to true wit, upon occasions when there is no genuine wit produced, and when, indeed, the use of such wit would be unseasonable.”—WADE, Ed. of *Junius*, Bohn's Standard Library.

In a note appended to the second volume of his History of England, Lord Mahon recalls the opinion that he had expressed in the earlier part of the volume, in which he had characterized the Duke of Bedford as being “a cold-

hearted, hot-headed man, more distinguished by rank and fortune than by either talent or virtue." The published correspondence of the Duke, edited by the present Lord John Russell, caused this change in opinion. Lord Mahon candidly writes, "As to the Duke of Bedford's general character, I acknowledge that the perusal of his letters, as also of his diary, has materially altered my impressions, and that I should no longer apply to him the word 'cold-hearted.' He appears, on the contrary, throughout his correspondence, and the private entries of his journal (whatever aspect he might bear to the world at large), affectionate and warm-hearted to his family and his friends. Whether those friends were in general wisely chosen—whether they were, in many cases, other than flatterers and boon companions, is another question; a question which Lord John Russell himself, in the preface to his second volume, seems disposed to answer in the negative."

LORD BROUGHAM's opinion respecting anonymous writers is worthy of careful perusal: "There is no characteristic more universal of such (anonymous writers) than their indiscriminate railing. They are in very deed, no respecters of persons. Their hand is against every one. Obscure themselves, they habitually envy all fame. Low far beneath any honest man's level, as they feel conscious they must sink, were the veil removed which conceals them, they delight in pulling all others down to nearly the same degradation with themselves. Nor is it envy alone that stimulates their malignant appetites. Instinctively aware of the scorn in which they are held, and sure that were the darkness dispelled in which they lurk, all hands would be raised against them, they obey the animal impulse of fear when they indulge in a propensity to work destruction."

CHAUCER AND COWLEY.

BOOK V. PAGES 421-2.

Father of English poetry.—"Chaucer was the first great English poet, for we consider the age of Chaucer as the true starting point of English literature, so-called."

SHAW. "The precedence must be awarded to Chaucer, not only for the vast superiority of his genius, but as the earlier writer (*i.e.* than Gower) in *English*."—

SMITH.

HOMER.—There is as much dispute about the *time* when Homer lived, as there is about himself and his poems. It is generally supposed that he flourished about the middle of the 9th century before Christ. No fewer than seven cities claim the honor of being his birth-place; but Smyrna appears to have the strongest claim. His name will always be associated with the *Iliad*, which celebrates the Trojan war, and the *Odyssey*, which records the wanderings of Ulysses after that war.

VIRGIL.—This 'Prince of the Latin poets' flourished during the reign of the Emperor Augustus, between B.C. 70 and B.C. 19. His name will always be connected with the *Æneid*, an epic poem in which he celebrates the settlement of Æneas in Italy, the whole poem being an imitation of Homer's two poems. Besides this epic he wrote a pastoral poem, the *Eclogues*, and a treatise on husbandry entitled the *Georgics*.

Properly.—In a suitable manner, as one well acquainted with a variety of subjects.

Contenance.—A self-imposed restraint, or forbearance.

Is sunk, &c.—Has not risen in general esteem as much as he might have done.

Conceit—Fancy. As used here, the word rather resembles our *conception*.

Plenty enough.—An example of TAUTOLOGY, which is the employment of different words or phrases to convey the same meaning.

Pyramids.—This word is not of GREEK origin, but is an Egyptian word adopted into several languages.

That.—Judgment. He could detect what was beautiful or what was faulty in the works of other poets.

Impressions.—Editions of his works.

Poeta and Nimis poeta.—‘A poet’ and ‘too much of a poet.’

Betwixt.—This word is of the same etymology as *between*, viz: A.S. *be* ‘by’ and *twa* ‘two.’

Behavior.—From A.S. *behabban* ‘to restrain oneself.’ What are its synonymes?

Affectation.—“A forced and awkward imitation of what should be genuine and easy.”—LOCKE.

TACITUS.—A famous Latin historian, who was born in the reign of Nero, about A.D. 60. His *Annals* and his *History* were published in the reign of Trajan, about A.D. 90.

Auribus, &c.—Suited to the ears of that time, i.e., Chaucer’s poetry pleased the people of that day.

Numbers.—Poetry. Compare ‘rugged numbers’ in next selection, and Pope’s ‘I lisped in numbers for the numbers came.’

LYDGATE.—A Benedictine monk of Bury St. Edmund’s, who flourished about 1425. In his own day he was very popular, though his versification is characterized as ‘rough and inharmonious.’ This estimate corresponds with Dryden’s, though Gray formed a high opinion of his poetical powers; ‘I pretend not,’ he says, ‘to set him on a level with Chaucer, but he certainly comes the nearest to him of any contemporary writer I am acquainted with.’

GOWER.—A contemporary of Chaucer, who styles him ‘Moral Gower,’ as Shakespeare calls him ‘Ancient Gower.’ His chief production was a work in three parts, written respectively in French (*Speculum meditantis*—the mirror of the thoughtful one.) Latin (*Vox clamantis*—The voice of one crying,) and English (*Confessio amantis*—The Lover’s Confession.)

Fault.—This word is of the same derivation as *fail*. It is found under slightly different forms in IT., SP. and FR. all connecting with LATIN *fallo* ‘I deceive.’

Ten syllables, &c.—On the metre of Chaucer’s poems, Dr. Smith remarks, ‘The final *e* which terminates so many English words was not yet become *e* mute, and is to be pronounced as a separate syllable, and finally the past termination of the verb *ed*, is almost invariably to be made a separate syllable.’ So also SKEAT in his edition of Chaucer and THOMAS ARNOLD.

Confuting.—The LATIN word (*confuto*) means *primarily* ‘to check or repress a boiling liquid by pouring into it something cold.’ In a *derived*, or *secondary* sense it means ‘to repress by arguments.’ It is frequently used interchangeably with *refute*, which rather respects what is practical or personal, while *confute* respects what is argumentative. How do both words differ from *disprove*?

Heroic.—This metre consists of ten syllables, or five iambic metres, rhyming in couplets.

Foot.—In Prosody the word means the combination of two or more syllables according to accent; thus, the foot termed *iambus* consists of an *unaccented* (weak), and an *accented* (strong) syllable; as, *enlarge*’, *absent*’, &c.

ENNIUS.—This ‘father of Roman song’ lived about the middle of the second century before Christ. His great

work was his *Annals*, or *Metrical Chronicles*, devoted to the celebration of Roman exploits, from the earliest times to a period within ten years of his death. Being a national work, they were highly gratifying to a proud, ambitious people, and were, for a very long time, popular among the Romans.

LUCILIUS.—A Roman writer of satires, who lived between B.C. 148 and 102. When he wrote, the Romans, though far from the polish of the Augustan age, were familiar with the delicate irony of some of the GREEK writers. These Lucilius imitated, and caught much of their fire. Though his Latin was pure, his versification was rugged and prosaic. Horace compares his whole poetry to a muddy and troubled stream.

HORACE.—This famous Roman poet began his career as a soldier, and fought on the side of Brutus at the battle of Philippi. His military career, however, was short-lived, for, as he himself tells us, he fled from the battlefield. Having abandoned that profession he turned his attention to poetry, and, under the patronage of Augustus and Mæcenæ, wrote *Odes*, *Satires*, and *Epistles*. His poetry is generally commended for elegance and sweetness.

SPENSER.—Among the poets of the Elizabethan period, EDMUND SPENSER holds the first rank. His first poetical work, *The Shepherd's Calendar*, was published in 1579. In the following year he was appointed secretary to the Lord Lieutenant of Ireland, and, as the result of his two years' residence at the Vice-regal Court, we have his only prose work, *View of the State of Ireland*, presented to the Queen in 1596, but not published, for political reasons, until 1633. In 1586, after having obtained from the Queen, through his friends, a grant of a large estate in Ireland, he returned to

that country, and with the exception of two short visits to England in 1590 and 1596, resided there until his death in 1599, which occurred in London, whither he fled at the time of the Irish rising under the Earl of Tyrone. It was during his first visit that he was presented to the Queen by Sir Walter Raleigh, and made Poet Laureate. The charming allegory, *The Fairie Queene*, typifying Queen Elizabeth, has rendered his name immortal. His tomb, by Chaucer's side in Westminster Abbey, was a fit resting-place for such a poet. The *Spenserian* stanza owes its name to him. For a specimen of this stanza see *Battle of Waterloo*.

HARRINGTON is celebrated as the first English translator of Ariosto's *Oriando Furioso*, published in 1591. He also wrote a book of epigrams and several other works.

FAIRFAX was the translator of *Tasso's Jerusalem*. This translation "has been considered as one of the earliest works in which the obsolete English * * * which Spenser affected to preserve, gave way to a style not much differing, at least in point of single words and phrases, from that of the present day."—*Hallam*.

WALLER was a leading character in the literary and political history of England during the momentous period embraced by his long life (1605—1687). His lot was cast 'in troublous times,' during the Long Parliament, the Civil War, and the Restoration. Though he really sympathized with the Court party, he professed adherence to Puritan and Republican doctrines. In 1653 he was convicted of a plot to betray London to the King, for which he narrowly escaped capital punishment. He was for some time after this an exile in France. Not unlike Dryden, he was the panegyrist of both Cromwell and Charles II. He was 'a pliant, versatile, adroit partisan, joining and deserting all

causes in succession, and steering his bark with address through the dangers of the time,' consequently he was neither much trusted nor much respected. In his own day his poetry enjoyed the highest reputation. Arnold bears his testimony thus :— "The lyrics of Edmund Waller can never die."

DENHAM, who lived during the reign of Charles I., was the first writer of what may be called *Descriptive Poetry*. The title of the poem is *Cooper's Hill*, which describes a beautiful spot near Richmond, on the Thames. In the description of the scene, and in the reflections suggested, he has risen to a noble height of poetic language. "Four lines in which he expresses the hope that his own verse may possess the qualities which he attributes to the Thames, will be quoted again and again as one of the finest and most felicitous passages of verse in any language."—SMITH.

The lines are :

"O might I flow like thee, and make thy stream
My great example, as it is my theme !
Though deep yet clear, though gentle yet not dull ;
Strong without rage, without o'erflowing full."

Our numbers, &c.—Our poetry did not reach its maturity, or full perfection, until the time of Waller and Denham.

DRYDEN AND POPE.

BOOK V. PAGES 422-24.

Integrity, &c.—Both Dryden and Pope were equally blest with sound judgment, and a happy power of choosing between what was refined and its opposite.

Dismission, &c.—Dryden did not let his ideas of poetry prevent his seeing beauties in the works of other poets.

Unnatural thoughts.—Thoughts that were forced and artificial.

Rugged numbers.—Poetry deficient in rhythm and therefore rough or harsh to the ear.

To rouse latent powers.—To call into play powers that lay hidden, simply requiring to be put in action.

With very little consideration.—He spent but little time in elaborating, or working out in poetry the ideas that were present in his mind.

Ejected it from his mind.—Gave himself no further anxiety about it, particularly if the work was not going to ‘put money in his purse.’

Did not court the candor, &c.—Instead of throwing himself upon the fairness of his readers, he actually challenged their criticism.

Punctilious.—This word (ITALIAN *puntiglio*) from LATIN *punctum*, ‘a point,’ and this from *pungo*, ‘I pierce,’ conveys the idea of great precision and exactness.

Retouched.—This word, more appropriate for ‘an artist,’ implies that every line of Pope’s writings was the result of careful and laborious work, so that it might be presented to his readers ‘with perfect accuracy.’

Thirty-eight.—In 1738 the *Epilogue* to his *Satires* and the fourth Book of the *Dunciad* were published.

Dodsley.—A famous London book publisher, who, in early life and in a menial position, wrote several poetical pieces, one of which, *The Toyshop*, a dramatic piece, procured for him the patronage of Pope.

Parental attention.—The care bestowed by him upon his works is compared to that bestowed by a parent upon his child.

The Iliad.—On this translation he is said to have spent the labor of six years.

In acquired knowledge.—Explain what this means.

Education more scholastic.—Dryden had the advantage of both a good preparatory school education at Westmin-

ster and afterwards of a collegiate education. Possibly the delicate health of Pope, as a child, prevented his receiving more than a simple education, apart from what he afterwards picked up by reading. He left school when he was not quite twelve years old, and this was all the teaching he had.

Poetry was not the sole praise of either.—It is not simply as poets that we admire them. What other meaning might be given to these words, apart from the content?

Pope did not borrow, &c.—What does this imply?

Dryden observes the motions of his own mind.—Unhampered by the strict rules of composition, he, unlike Pope who rather wrote by rule, gave free reins to his thoughts.

Dryden's page, &c.—Note the two Metaphors and expand them into *similes*. In doing so apply the following:—

“As every *simile* can be *compressed* into a *metaphor*, so conversely every *metaphor* can be *expanded* into its *simile*. The following is the rule for expansion. As a simile is a kind of rhetorical proposition, it must, when fully expressed, contain four terms. In the third term of the simile stands the subject whose unknown predicated relation is to be explained. In the first term stands the corresponding subject whose predicated relation is known. In the second term is the known relation. The fourth term is the unknown predicated relation which requires explanation.”—ABBOTT and SEELEY.

Of genius—Dryden.—Re-write this paragraph, making ‘Dryden’ the main subject of the sentence, and changing into *English*, as far as you can, the “latinized” words.

MILTON, JOHN, was born in 1608. Like Pope, he early gave evidence of poetic powers which in his riper years produced the famous epic poem, *Paradise Lost*. • Up to

1636 his poetical works were : *Hymn on the Morning of the Nativity*, *L'Allegro*, *Il Penseroso*, *Comus* and *Lycidas*. Besides these he also wrote many prose works, for when his country called 'he obeyed that call and for more than twenty years gave himself up to the urgent political and social questions of the day.' On the fall of the Republic, of which he was a firm supporter, he again devoted himself to Poetry, and as the result we have that grand epic which recounts the fall of man. This poem, in twelve books, appeared in 1667 ; in 1671 *Paradise Regained* and *Samson Agonistes* were published, and three years later, 'Milton passed away from the evil times and evil tongues upon which his life had fallen.'

Excited by some external necessity, &c.—Johnson here repeats what he has already said.

If the flights, &c.—If of Dryden's fire.—Express, in less metaphoric language the meaning of these two sentences. What have you to remark about the great bulk of the words in this extract ?



APPENDIX.

STUDY OF HIGHER ENGLISH.

(REPRINTED BY PERMISSION.)

The following suggestions on the 'Study of Higher English in the Schools,' contributed to the *Journal of Education* (January 10th, 1876), by J. M. Buchan, Esq., M.A., Inspector of High Schools, in the shape of a letter to Professor Young, Chairman of the Central Committee, contain so much valuable advice to candidates that are preparing for examination in English Literature, that its reproduction in a more tangible and permanent form will be acceptable to students generally.

After referring to the introduction of the study of English Literature as distinguished from that of the History of English Literature, and mentioning the authors from whose works selections had been made, the writer says :—

“ It is impossible, and, were it possible, it would not be desirable, to lay down a set of rules for the guidance of teachers in teaching the works named in the preceding paragraph, which would meet the case of every teacher and of every class. Not only do

teachers differ in their mental constitution ; not only do classes vary in ability, thoroughness of training, and in other respects, but the selections to be read differ in length, in subject, in form, and in character. Some are in prose, some in verse. Of those in verse, one is dramatic, another lyrical. All that I can do is to state the principles which should, in my opinion, be acted upon by teachers of English Literature. The application of these principles must be made by the teachers themselves.

“ With all classes of pupils alike, the main thing to be aimed at by the teacher is to lead them clearly and fully to understand the meaning of the author they are reading, and to appreciate the beauty, the nobleness, the justness, or the sublimity of his thoughts and language. Parsing, the analysis of sentences, the derivation of words, the explanation of allusions, the scansion of verse, the pointing out of figures of speech, the hundred and one minor matters on which the teacher may easily dissipate the attention of his pupils, should be strictly subordinated to this great aim. The masterpieces of our literature were written, not to serve as texts whereon exercises of various kinds might be based, but to convey to others, in the most attractive form, an account of the thoughts and feelings which pervaded the minds of their authors ; so that if we wish to benefit in the highest degree by their perusal, we must make ourselves at home with their writers, and inhale for a time the mental atmosphere

which they breathed. It is essential that the mind of the reader should be put *en rapport* with that of the writer. There is something in the influence of a great soul upon another soul which defies analysis. No analysis of a poem, however subtle, can produce the same effect upon the mind and heart as the reading of the poem itself.

“ ‘O delight

And triumph of the poet—who would say
A man’s mere ‘yes,’ a woman’s common ‘no,’
A little human hope of that or this,
And says the word so that it burns you through
With a special revelation, shakes the heart
Of all the men and women in the world,
As if one came back from the dead and spoke,
With eyes too happy, a familiar thing
Become divine i’ the utterance !’

“ But though the works of Shakespeare and Milton and our other great writers were not intended by their authors to serve as text-books for future generations, yet it is unquestionably the case that a large amount of information may be imparted and a very valuable training given if we deal with them as we deal with Homer and Horace in our best schools. Parsing, grammatical analysis, the derivation of words, prosody, composition, the history of the language, and, to a certain extent, the history of the race, may be both more pleasantly and more profitably taught in this than in any other way. It is advisable for other rea-

sons, also, that the study of these subjects should be conjoined with that of the English Literature. Not only may time be thus economized, but the difficulty of fixing the attention of flighty and inappreciative pupils may more easily be overcome.

“In order that it may be understood in what way the study of the subjects mentioned in the preceding paragraph may be carried on along with that of an English classic, I shall now detail at some length the work which an advanced class ought to do. I shall give a brief notice of a number of topics which I must mention in some order, but it must not be inferred that the order here given is that in which a class should deal with them. Whether a class should take them up separately, or concurrently, or in groups, must be determined in each case by the teacher, after considering the length and character of the classic about to be read, the training of the class, and the way in which he can do his work to the greatest advantage. I shall indicate the topics the consideration of which may be omitted by junior classes,

“(i.) A synopsis of the contents, plot, or general meaning of the work to be read should be required from each pupil, not only as a proof that he has read it, but also as a useful exercise in composition. This abstract should be first given orally and afterwards committed to writing. In the case of a work like the ‘Lady of the Lake,’ which cannot be read through at a single sitting, it will be found convenient to require

the synopsis to be made out in parts, which should afterwards be combined,

“(ii.) The work should be read aloud, with due attention to elocution. Short poems and the finer passages in long poems should be committed to memory and recited. But no passage should be read aloud or recited in the class before it is tolerably well understood. A classical composition appeals to the ear as well as to the understanding, and much both of its melody and of its meaning will be missed if it is not read aloud. The educative influence of good reading is a subject to which the attention of many Canadian teachers requires to be directed. The teacher or pupil who can read a fine poem with expression, who

‘Says the word so that it burns you through
With a special revelation,’

is a power and a refining influence in a school. Of course, many, on account of natural defects, can never become very good readers, but all can be taught to read with some degree of expression. There are, moreover, always some in a school who can be taught to read well, and the æsthetic benefit of good reading is not confined to the reader—it is shared by the listeners.

“(iii.) The life and times of the author should be studied, and the connection between the characteristic features of the literature of his era and the general history of the period developed. Any illustrations of

the modes of thought, manners, customs, political views, etc., of the period that can be drawn from his pages should be brought under the attention of the class.

“(iv.) The attention of the class should likewise be directed to all difficulties in parsing or analysis that occur in the work under consideration. It will serve a good purpose if the regular exercises in parsing and analysis be taken from its pages. As occasion offers, explanations bearing on the history of the grammatical structure of the language should be given to advanced classes.

“(v.) Junior classes cannot be expected to know much more of etymology than the outlines of the history of our vocabulary and the more easy and obvious derivations. The attention of advanced classes should be directed to any words that are interesting on account of the history of their meaning or on account of the fragments of history which they embody. In any class in which all the pupils are studying some other language, so much of the fundamental principles of the science of language as can be readily grasped by them may be discussed with advantage.

“(vi.) All allusions should be explained, any peculiar use of words should be noticed, proper names should receive their share of consideration, and the meaning of sentences or clauses that present difficulties should be discussed. The explanation of the meaning of difficult passages in verse will be much facilitated if the pupils be required to render them in prose.

“(vii.) If the subject of study be a work in verse, attention should be paid to its metrical construction.

“(viii.) Some attention should be paid to figures of speech by advanced classes.

“(ix.) Advanced classes should attempt to form a critical estimate of the work under consideration. It will be impossible for any pupils except those who have read a good deal, and difficult for them, to do this with even moderate success. But a good teacher may, by judiciously chosen exercises, lead his pupils up to a point at which they can form a critical estimate of greater or less value. They may be required to state in their own language what they consider the author's conception of a particular character to be, or his views on some important point. They may be required to state the impressions produced on them by reading the work, what they think its leading features are, or what they imagine to be the object which its author had in view in writing it. If there be a plot, its probability may be discussed. If the subject of the work be one which has been treated by other writers, the attention of the class should be directed to differences of treatment, and parallel passages should be cited. Numerous topics of a similar character will be suggested by every classical work, and the discussion of some of them, both orally, and on paper, will form the best preparation for an attempt at a critical estimate of it.”

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